

TOWARD LITERARY TEXT PRODUCTION:
AN EMPIRICAL AND THIRD FORCE PSYCHOANALYSIS
OF LITERARY MEDIATION
BETWEEN AUTHORS AND EDITORS

BY

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to ABDs: it can be done

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Abstract of Dissertation Presented to the Graduate School
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By

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Chairman: Professor Robert de Beaugrande
Major Department: English

Drawing from an empirical analysis of correspondence among Ernest Hemingway, F. Scott Fitzgerald, and Maxwell Perkins as well as interviews with contemporary writers and editors, this dissertation identifies lower and higher degrees of collaboration, determines editorial attempts to insure collaboration, and explains the psychological motivation for discourse strategies in terms of Third Force psychology as both authors and editors attempt to meet their literary needs. Pedagogical applications are implied in that the student-professor writing relationship is analogous to the author-editor literary collaboration.

CHAPTER 1 THE CASE FOR EMPIRICAL STUDIES OF LITERATURE

Literature as an "Empirical" Phenomenon?

Since ancient times the study of language has largely been equated with the study of literature. Scholars were doubtless aware that literature represented a special area of language rather than the language as a whole; but they presumably believed literature to represent language at its best and hence to be the most meritorious domain for study and description. This view would have been all the more entrenched when the literary text in question also had a religious quality, as we can see for instance in extensive study of Sanskrit texts combining literary with sacred matters and techniques.

The study of literature as an academic discipline in contrast is a relatively recent creation. It has its roots in the study of classical languages, notably Latin and Greek, for which we have to be content with the study of surviving texts. To the degree that literature was cultivated and its survival encouraged, it naturally continued to occupy center stage. Other types of texts such as historical, philosophical or scientific treatises were also studied, but often from rather literary standpoints, e.g., with a close attention to "style." Moreover, the academic decorum of ancient times had not yet promulgated the strict separation between the "literary" and the "scientific" so forcefully imposed in our own century.

The most direct forerunner of today's "literature programs" was the trend of reapplying methods for the study of classical to medieval and modern languages. Again the focus of attention was literary texts, but several shifts of emphasis can be detected. The fact that medieval texts were much less well-preserved or that classical Latin texts had been transcribed compelled the scholars to pay much more attention to the niceties of the language system itself, such as patterns of sound and grammar. As a result, a train of study split off from the purely literary into "philology," which eventually gave us "modern linguistics" (Beaugrande, 1991). The coexistence between a study of literature and the study of language as systems of sounds and forms has understandably been a bit uneasy as Beaugrande (1993) has also noted. Language departments have been typically divided into two relatively autonomous subdivisions with regrettably small interaction between them. The literary scholars tend to view the linguists as insensitive to the finer sides of language, often overlooking the richness, complexity and ambiguity as eminently presented by poetry. The linguists tend to regard the literary scholars as somewhat subjective and unsystematic in their treatment of data, and particularly in their disinterest in clarifying the status of literature as a brand of language and not just as an aesthetic category or a stream within the history of culture and ideas. Beaugrande (1993) argues that the standoff between literary studies and linguistics stems from cogent motivations in terms of procedures and agendas but is currently in the process of being resolved. On the one hand, "literary theory" represents the genuine attempt to come to grips with the status of literature as language. On the other hand, discourse analysis has greatly increased the sensitivity of linguists for the complexities of discourse represented among other domains by literature and poetry.

An important strand within this recent convergence has been an attempt to situate literature as a phenomenon of human communication. The "empirical fact" that literature is produced under certain personal and social conditions has been increasingly highlighted from a range of perspectives. Whereas traditional studies tended to "monumentalize" the literary author as a solitary and exceptional being struggling along in a vitalistic process of inspiration and creativity, we are now more interested in the concrete factors influencing the day-to-day activities involved in literary authorship as a category of communication production, involving labor, collaboration among an army of institutional necessities such as authors, editors, publishers and so forth. We see this outlook not so much as a contradiction or defiance of traditional literary concern for the author but as a complement to it. The public image of authors is an intimate part of the general construction and negotiation of literary domain. But a literary study which so strongly contributes to these images in its daily work might reasonably be made an object of inquiry in its own right. The question then is not just which authors are "great" or "minor" and so on, but how the role and status of authors come to be established in the first place, given the fact that everybody has to begin somewhere outside the literary establishment. Moreover, literary history is filled with instances in which the status of "great" or "minor" has undergone considerable fluctuations with respect to particular authors. Not surprisingly, "contemporary literature" tends to be the least stable in this regard, because here is the domain in which so much of the actual "labor" of producing text and constructing images has to be carried out without the advantage of historical hindsight. A relatively recent and lesser known undercurrent in this general trend has been constituted by lines of inquiry whose basic principle is to regard literature as an "empirical

phenomenon." As we might expect, the "empirical" quality of literature remains disputatious. The question of how far the actual conditions under which authors lived and wrote may be relevant to the literary result can scarcely be given a principled answer applying to all or even most cases. We must always consider the special circumstances of particular authors and works, including the authors' own sense of what they were about and what they expected to come of it all. We must therefore be wary of "literary theories" like orthodox Freudianism or orthodox Marxism, which delight in making universalistic claims about the "psychic" or social determinants of literary texts. Whether literature reflects "unconscious bias" or "divisions of labor" is a matter requiring careful attention to individual cases; and we need not imagine, as these orthodoxies do, that authors simply have no control over the determining factors like these.

The first impulse of literary scholars contemplating the "empirical" status of literature would naturally be historical. This impulse represents our rich and long-standing commitment to the "historicity" of literature represented by countless surveys and biographies arranged chronologically into "periods," "schools," and so on. These constructs in turn have supplied seemingly orderly procedures for approaching the subject, in that we can simply start from the earliest period and proceed up as close to the present as we feel is compatible with our decorum. Yet we have had to pay a considerable price for this order by backgrounding the respects in which literature is quite capable of transcending its historical settings, reaching back into remote periods or anticipating future trends, often with uncanny sensitivity. Moreover what we tend to regard as "great works" are often precisely those which are not easily subsumed into historical continuity but which represent a significant rupture (e.g., Sterne's Tristram Shandy or

Joyce's Ulysses). And of course there is a somewhat artificial flavor in teaching literature by the decade or by the century, as if important artistic trends were somehow carried out with an eye to the calendar, and all authors were in agreement that having reached the year 1900, they had best dispense with "19th century literature" and get on with "20th century literature" to avoid confusing future scholars and students.

Recent trends in literary scholarship further contributed to unsettling conventional historical perspectives. Drawing on aesthetics from classical antiquity up to the modern period, theoreticians such as Schmidt (1982) and Beaugrande (1988) have suggested that the social cognitive function of literature that distinguishes it from other discourse domains is in being privileged to present alternative versions of "the world" without being accused of falsification or subversion. Due to this principle, every literary work is a dialectic between revealing literary conventions of authorship and the "horizons of expectations" of readership versus the author striving to present some individual alternative that has not been presented hitherto. This dialectic accounts for the fact that "great works" are typically those that innovate against literary conventions, while the "minor works" are those which adhere to the conventions quite resolutely or which openly imitate particular models. It should follow that the "history of literature" would in turn be a dialectic of continuity versus innovation, such that there will always be particular works, elements, and tendencies for which merely historical explanations are not adequate.

This dialectic view of literary communication substantially increases the pressure to reconsider the "empirical" status of literary activities, which can no longer be so readily subsumed under general historical trends. Beyond our generalizations about historical, social, and aesthetic trends and

movements, we have the difficult task of sorting out concrete personal and institutional details bearing on literary communication, not merely as a matter of procedure but as an essential step toward attaining reliable substance from making the kinds of statements we have conventionally made about the status of authors and their works, both at the time of composition and in our own present.

A vital issue here is the tendency of literary studies to proceed "from peak to peak" by presenting surveys, particularly in lower division undergraduate English courses, that deal only with the "great works" as we see them today. This method naturally distorts the perspective with which such works were originally received, namely against the backdrop of the many more numerous "minor works" that set off the "great" ones to best advantage. A survey of the gallery of the "greats" thereby disrupts rather than reveals the historical evolutionary literature that we set out to expound and leaves an uncomfortable margin of unaccountability respecting the individual work. This margin in turn helped to perpetuate the "vitalism" that "monumentalizes" authors and their achievements as something akin to "divine inspiration" from a gallery of "Muses." For much the same reason, contemporary literature has suffered neglect, because it tends to present itself to our view as a conglomerate in which the sorting out of great from the minor has not yet been achieved, nor indeed have the standards for doing so been well established. We are thus prone to be rather unfair to our contemporaries even though their works offer the most tangible empirical channel for investigating the activities and concerns of authorship. Empirical evidence is likely to show that authorship itself is usually like "work in progress," with the authors continually attempting to construct their own authorship in parallel with the production of their work. Failing to place

these matters into view does not merely impoverish our general understand of literary communication but also tends to perpetuate the mystifying "vitalism" that contaminates the process of authorship itself for its would-be practitioners, notably the population of graduates of "creative writing programs" in the United States, and on a more elementary level, the attempts to develop writing skills in the composition curricula.

The question of whether we wish to regard literature as an "empirical phenomenon" and in what senses is thus certainly a valid one but also one which will not be easily answered. A convergence of interests on this phenomenon led to the founding in December of 1987 of an "International Society for Empirical Studies in Literature" whose membership covers a broad range of interdisciplinary research, including psychology, sociology, linguistics, aesthetics and ethnography, along with literary studies itself. It is important to appreciate that the goal of this society is certainly not to delegitimize or antagonize literary studies as practiced in the institution so far but rather to help situate literary studies along with literary communication in relevant social contexts. Similarly the society is in no way intended to "deconstruct" the literary author, as some fashionable schools of theory have speculated, but to bring the role of literary authorship into view as a personal and social achievement which deserves, if anything, more respect than it has received in view of its concrete conditions and problems. The "vitalism" that "monumentalizes" authors actually abridges our appreciation of the painstaking, often circuitous process whereby authorship has to be obtained. A further key consideration shared by many members of the new society is the concern over the increasing marginalization of literature on the contemporary social scene. The increasing disinclination to read literature among the population may well have a great deal to do with the methods

applied to the study of literature. Surveys focusing on "great works" and biographical "monumentalization" of authors naturally tend to intimidate ordinary readers and give them the impression that literary works are quite simply beyond their grasp because they lack the ability to become initiated into a close-knit fraternity of literary scholars. This impression is reinforced if literature is taught essentially as a process of historical reconstruction of "correct interpretations" which only the experts or the teachers are entitled to construct and establish. Approaches to literature which might in fact help to put it back into its human and social contexts might offer an important countermeasure leading to educational methods that lessen the gap between the contemporary reader and the literary work and its author. Surely many readers would be reassured to recognize how much hard work, sincere effort and negotiation are entailed in taking on the initiative to become and remain a literary author.

In this sense it could be readily maintained that the chief claim of empirical studies of literature on our attention is the prospect that by resituating literary communication within the context of its empirical conditions we can help to restore it to its role of social and intellectual importance which appears increasingly threatened in the wake of extensive shifts in social communication patterns.

Empirical exploration of literature differs from conventional literary studies in several additional respects which deserve consideration. First it is not primarily conceived to be placed in the service of the adjudication of competing readings for literary texts or disputed passages. It is rather concerned with the conditions under which particular readings arise and refers the constant possibility of alternative meanings back to the essential quality of literariness itself. It is accordingly assumed that "aestheticity" is

the condition of the possibility of multiple meanings for the literary texts and that the alternativity of literature as a forum for the presentation and exploration of alternative realities is the most essential justification for the literary institution at large (Schmidt, 1982). In this perspective the origin and interaction of competing meanings of a literary work is regarded as a decided asset rather than a transitional drawback to be corrected by the exertion of interpretive acumen on the investigator's own part. Indeed a respect for the empirical conditions of communication precludes the crusading ambition of the investigator to serve as the model reader conscious of a privileged interpretation set forth in the role of a model and a resolution. Instead, the investigator attempts to describe the conditions under which alternative meanings will necessarily arise, including, if possible, meanings the investigators are inclined to attribute to the literary work at hand.

In sum, the chief motivation for empirical studies of literature is ultimately the prospect of resituating the direct communication within the context of its empirical conditions which can help restore its social and intellectual importance, which appears increasingly threatened in the wake of extensive shift in social communication patterns and mass media. Part of this enterprise is to get the activity of literary studies itself into view. Instead of merely producing interpretations for specific texts and passages and attempting to establish which of these has "validity," we want to probe the conditions under which interpretations arise and are or are not accepted under a variety of social, psychological and institutional pressures. The view of literature as a domain of "alternatives" here and above means that competing interpretations are the best life blood of literary communication. A definitive "validation" of authorized interpretations, along the lines proposed by E. D. Hirsch, Jr., would be a grave disservice to literature and

might indeed bring the direct communication to a virtual standstill. Not surprisingly, the chief literary theories and major energy sources in the last two decades have worked in the other direction, insisting on the openness of reading and the non-determinacy of literary meanings, even to the point where the whole activity of interpretation has been emphatically put in question (e.g., by "post-structuralists" and "deconstructionists"). However, most of these trends have not been empirical in the sense at stake in the present dissertation. The project of establishing the "correct" interpretation of literary work has unfortunately been superseded by the project of establishing the "correct" model of the "reader" or of "rhetoricity," "figure language," and so forth. Hence the new openness toward different ways of approaching literature is in danger of being closed again as various theories and theoretical schools compete for dominance and increase the repertory of interpretations with new examples based on different principles and often different decorum, but equally remote from the more concrete concerns that face literary authors, editors, publishers and so forth (Beaugrande, 1988).

Similar problems impend for the familiar issue of literary evaluation. In the past, periodic crusades to eliminate evaluation from the range of literary scholarship in the name of "objectivity" reflected a misunderstanding of the nature and function of evaluation within literary and aesthetic experience. The literary scholar who indeed managed to approach and describe literary works in total independence from literary values would simply no longer be participating in literary communication. Literature does not merely have values; literature is about values. And a "great work" is one in which values are not posed as a predecided question (e.g., a matter of "good taste") but as an issue and problem to be addressed and resolved by the

readers. It is therefore hardly surprising that calls for the elimination of value have not seriously affected the literary studies so far.

However, values and evaluation are the legitimate concerns of empirical studies of literature. In this perspective, values reflect particular kinds of activities on the part of authors, editors, publishers and readers which bear directly on the central issue in which text producers are in fact recognized as "literary authors" and assigned a corresponding stature. As literary scholars, we, of course, continue to participate in the production of values, whether or not we adopt empirical methods. Even the mere act of selecting particular authors and their activities as topics for empirical inquiry represents the decided evaluation regarding what we consider worthwhile. Still, we might make some headway by attempting to relate our own evaluations to specific aspects within the activities of literary communication, so that we are not unduly preoccupied with advocacies of particular authors and works that we feel everyone should value highly. In particular, it would be very interesting to see if our evaluation and those of our colleagues bear any resemblance to the evaluation attained by the authors themselves or by their immediate contemporaries (e.g., by their editors). As we shall see in the present dissertation, the relationship between various ways of establishing values by the several participants is indeed quite complex. Literary authorship is indeed "work in progress" both in respect to the individual text during its emergence and in respect to the author's reputation. The principle of "alternatives" proposed as the central aspect of literary communication means that the individual author becomes engaged in a dialectic which sets in as soon as the author has produced one generally successful work. Thereafter the author is under continual pressure to meet the expectations created by that work on the one hand and to

innovate against them on the other without alienating the now established readership. It is not surprising if we get the retrospective impression that many authors have failed to produce more than a single work and spent the rest of their careers unsuccessfully trying to resolve the problem of writing in its shadow.

Here, however, I propose to lay aside for a time the hindsight of retrospective judgments in order to focus in more detail on the day-to-day activities and negotiations entailed in the production of any literary work, whatever the ultimate judgment of history will be. We may thereby be able to adopt, albeit provisionally, a flexible stance in regard to such issues as interpretation and evaluation not by regarding them as extraneous to literature but by attempting to perceive them as ongoing activities of identifiable participants within literary communication, including ourselves when we write such dissertations as this. The social, historical and institutional conditions of doing literary studies, in this case empirical ones, may come into view by contrasting more remote authors whose reputations are firmly established with contemporary authors whose reputations are still very much in flux. It might be imagined that in the case of the more remote and established reputations we would see an important quality of differences as compared to authors whose reputations are still hanging in the balance. But the evidence assembled below contradicts this expectation by indicating that the concerns and pressures are very similar. The tendency of literary authors to be remarkably self-conscious about their role certainly applies to the ones we shall be discussing here. Even material success as an author is no guarantee that further work will be any easier or simpler. On the contrary, success can increase the pressure upon the author who must contend with the public expectation of having the success simply repeated

with minimal alterations, which is quite contrary to the point of literature at large.

A crucial group of participants in literary communication must be given much greater recognition here than has traditionally been the case in literary studies, namely the mediators such as editors, publishers and reviewers, each of them with their own peculiar concerns when approaching literary authors and works. On the one hand, the author is a figure of power and control in the sense that he or she initiates the act of literary communication and is likely to claim considerable prerogatives and authority regarding the nature and qualities of the literary work in progress. On the other hand, the author is obviously dependent to a great extent on the mediators, without whom a wide readership simply could not be attained. The result is a complex and ambivalent situation in which judgment, advice, encouragements and discouragements are interchanged that might well be seen as an encroachment upon the author's prerogatives as an aesthetic agent if they are not handled with extreme tact and caution. The "greatness" of the literary work is a complex conglomerate and often a happy coincidence of the "greatness" of authors, editors, publishers and reviewers all working together. This insight does not diminish the role and status of "greatness," but does counsel against any monolithic or monumentalizing notions of what it means and from whence it arises. "Literary greatness" is in the first instance always a speculation or a wager of some sort, a kind of "let's see" or "let's hope" in which all the participants are taking a considerable risk of time, energy and money. The proportion of successes will always be tiny when compared to the proportion to failures, just as the number of "great" works is always minuscule in comparison to the total number of literary works published in any period--a factor which, as we have seen, is obscured

by the tendency of literary studies to be content with surveying the successfully established "great works." The "winners" and the "losers" generally know who they are well before the ends of their careers, but the continual risk, as well as the suspense and unease it involves, remains an important part of the whole story from the standpoint of human experience.

The Present Project

The considerations raised in the foregoing section reflect the line of reasoning which motivated the project to be presented in the present dissertation. The source material will be documented interaction among authors and their mediators. To gain a sense of perspective, I shall draw partially upon writers whose reputations are well-established in hindsight and whose "greatness" is generally, though not universally, conceded. I have also assembled data on the interactions of contemporary authors and mediators as they go about their business without the advantage of historical justification in terms of "greatness." The goal of the dissertation is naturally not to propound interpretations and evaluations that would attempt to determine the potential "greatness" of the contemporary sources; in view of the concerns raised above, such a project would be at the least inappropriate and at the most simply presumptuous. In return, setting aside the obligation to adjudicate provides some welcome flexibility in examining concrete data generated by literary participants who understandably retain a very active interest in "greatness." We need not be surprised if even established authors require considerable assistance, guidance and influence before their chances for success become really substantial; the same holds, of course, even more for non-established authors.

In terms of data sources, successful authors of the past proffer the important advantage that much of their interaction with their mediators has been documented in such media as published correspondence, notebooks, diaries and similar materials preserved in archives. These resources enormously facilitate literary investigation, which would otherwise be obliged to rely on indirect testimony or to sift through widely scattered archives and family collections. Conversely, contemporary participants proffer the important advantage that they can be questioned and interviewed in order to elicit useful data and to focus it on issues which the study of collected documentation of past authors has indicated to be worthy of close investigation.

For its purposes the present investigation makes the basic assumption that the participants under examination are indeed participating in literary communication. The justification for this view is ultimately the participants' own sense of what they are about as well as the institutions in which they are interacting (e.g., as writers in residence of schools and universities or as literary editors in recognized publishing houses). The fact that a particular author may not attract a wide readership on the contemporary scene does not mean that the author is simply not participating in communication; it is more likely to mean that literary communication is losing a good deal of its public character and becoming more of an individual pursuit within a limited circle of friends, acquaintances and kindred authors. Authorship in this narrower sense has the value that the authors are likely to know a good deal about their readers and to have a more direct source of immediate reactions. But it is natural that authors would aspire to the more traditional and broader notion of readership even at the price of losing this immediate contact in addressing a more anonymous "public." It follows that the investigation

presented here is not intended as an intervention in the literary reputation of authors or of their works. Whether the contemporary authors deserve to be placed in the same categories as the established authors of the past is a large question not to be lightly undertaken at a time when it is by no means certain that the very category of literary authorship accepted, say, in the nineteenth century will persist in any comparable format in the twenty-first century. Even if the roles and reputations of literary participants could be definitively foreclosed by investigations of this kind, it would be hardly desirable to do so, because we would be disturbing the spontaneous evolution of literature and circumscribing it in ways that would ultimately only impoverish it.

The richness and "alternativity" of literature naturally presents significant problems for empirical study. For most of us working on such a project, the primary focus will be only analysis of the language itself as we encounter it in the discourse of literary participants. Both literary studies and linguistics offer a wide repertory of methods for dealing with language, and empirical investigations are obliged to be selective. Their center of gravity here will be discourse analysis¹ of the kind that has emerged in recent years as an attempt to resituate both literature and language at large within the broader context of social interaction. Discourse analysis does not constitute a cleanly circumscribed method, much less an orthodoxy. On the contrary, it insists on the breadth and the interdisciplinary quality of the issues it addresses as it attempts to constitute appropriate and applicable

¹Among the scholars in this field influencing the present project are Beaugrande, Schmidt, Brown and Yule, Bower and Cirilo, Coulthard, Crusius, van Dijk, Dimter, Easthope, Enkvist, Fillmore, Fine, Fowler, Gulich and Quasthoff, Pavel, Posner, Robinson, Sinclair, Tannen, and Violi. A complete list of authors and their works appears in the Reference section of this document.

methods arising from close interaction with the data being assembled. Given the sheer richness which the data discourse provides, I could hardly expect the application of some general method such as the description of abstract grammatical structures, as often practiced in linguistics, to be relevant in all cases. Flexibility in the methods of analysis allows us to tailor our investigative steps to the qualities of the data in terms of what would seem more or less relevant. In the present study, the main emphasis will be on discourse moves that most decisively influence the interaction between authors and their mediators, especially those concerned with negotiated construction of literary texts. Since a "discourse move" is basically an action category, its manifestations in language can be expected to fluctuate considerably; here, too, flexibility is an advantage we would not have if we proceeded by a classification of particular words and phrases, sentence structures and so on. Our analysis will necessarily have an intuitive component based on our sense of what is actually occurring in the interaction. But it seems reasonable to suppose that our own intuitive understanding corresponds to some degree with the participants' own intuitive understanding of what is happening, and that we will be able to find some evidence of such a correspondence between our and their intuitive understanding within the data themselves. In some cases, the discourse may indicate that the participants are attempting to convey discourse moves other than the ones which we would diagnose (e.g., in order to save face) that might be lost by a greater degree of directness given the risky and complex niche of literary authorship. This is only to be expected. For much the same reason, discourse moves may be "multi-functional" in the sense that separate goals are being pursued simultaneously (e.g., when an editor addresses the author's literary reputation as an intermediary step in obtaining compliance

to requests for revisions). Due to the breadth of discourse analysis, some additional concepts will be needed to tailor its potential to the investigation at hand. One such framework with an ambitious scope can be found in Siegfried J. Schmidt's volume on the Foundations of the Empirical Study of Literature (1982). Like many other theoreticians of literature on the contemporary scene, he shares the uneasiness about the degree to which the literary profession has regarded the interpretation of individual texts as its dominating task without reflecting on the conditions of literary communication. Yet in contrast to many theoreticians, particularly in the United States, he proposes a radical shift of method, favoring empirical techniques of sufficient depth and range to capture what he calls the concrete systems of preconditions under which the production, distribution and reception of literature take place. One major area of this system is what he calls literary mediation, covering the concerns we will be raising in the present work, along with various other modalities.

A central but unconventional concept in Schmidt's approach is that of needs that motivate the participants in literary communication. Among the needs that can readily be identified for literary authors we can cite literary recognition, successful publication, and in some cases at least, supporting or promoting other authors. These needs require collaboration of intermediaries such as editors, publishers and reviewers, but the conditions may prove somewhat difficult. Typically the author's needs for literary recognition imply a discernment and a creative skill that makes it quite difficult to accept adroit requests or criticism from the intermediaries. It is not uncommon for the authors to protest or refuse on the grounds that the work in question has its own integrity, quality, character and so on, that would be substantially distorted or damaged by interventions. And it is even more common for

authors to simply ignore or throw out the criticism they get from their reviewers, since it necessarily seems to raise problems that can no longer be solved, except perhaps by publishing a revised version of the text; and few authors would consider this a reasonable demand.

Among the intermediaries it will be the editor we wish to focus on here. Their needs would include successful publication and the promoting of authors, including previously unrecognized ones and the accrual of literary recognition, in this case to the publishing house rather than to the particular work. On the face of it, these needs might seem to converge with those of the author. Ideally, they might be served at one and the same time. But the ideal picture seldom applies to the reality of the situation because literary production is not like manufacturing ordinary commodities for the general market. The principle of "alternativity" invoked by Beaugrande and others means that the production of a literary work must always be elaborately negotiated within the difficult margin where a literary work can be similar to others in some ways and still unique in other ways. Yet a certain parallel to the manufacture of commodities remains, because a number of the same strictures apply once the book is actually incorporated into a tangible object with a definite price, and strictly literary considerations can be very marginal. Nonetheless, no editor can afford to ignore the stringencies of the marketplace and will occasionally have to adduce them as motives for prevailing upon authors to accept certain advice. And again, the authors are likely to feel they are being unduly coerced by circumstances foreign to their artistic talents. At the worst, authors will raise outcries of "censorship," knowing full well that no editor or publisher can fail to react strongly to such a charge.

Thus, on the one hand are the needs of literary authors and their mediators to create and manage literary texts and to place them before the reading public; while, on the other hand are the needs of the society and its readers to obtain and utilize such a supply.² The reason why this concept seems unfamiliar in the study of literature is that we tend to take the institution of literature very much for granted as something that has always been with us and always will be. When we do contemplate what might be motivating participants, we have typically focused on the author from a vitalist standpoint being literally forced to create texts by virtue of some higher calling or irresistible inspiration. The notion of literary production as a job or a calling that meets more mundane needs, such as earning a living, tends to be regarded with disfavor. And biographers have a strong preference for authors and, indeed, artists in general, who produced very successful works but failed dismally as ordinary wage earners and middle-class citizens.

The needs of society for literature have been similarly neglected, and partly for the same reasons. The vitalist myth of the struggling artist coincides nicely with the notion of an unappreciative and thoughtless society too much caught up in the whirl of materialistic consumption to be able to recognize great art when it happens. We like to think that the really great artists are only properly appreciated after their deaths, when the posthumous fame and honor bestowed upon their work compensates for a tragic life lived in poverty and obscurity. We have not been assiduous in

²In the original German, Schmidt introduced two different terms, the needs of authors and intermediaries being "Beduerfnisse" and the needs of society being "Bedarf." When making the English translation, Beaugrande decided after consultation with Schmidt to use the English "needs" in both cases (Beaugrande, personal communication).

inquiring how far the difficult lives of artists are a direct result of the attitudes of the literary and critical professions in tending to discount contemporary art in favor of the distant past, whose works we feel more secure in classifying as "great" or "classic." The "literary canon" is generally taken as we find it in widely sold anthologies, and our own sense of who does or does not belong to it is construed as a straightforward product of our own good taste, rather than of the plans, schedules, and priorities of editors and publishers. All of this, and particularly the notion of fame coming after death, is cold comfort to the literary author aspiring to attain a place in the canon but often having very little notion of how to go about doing so. The contrasting notion of authors being driven by inspiration on the one hand and of trying to make a living on the other leaves a wide uncharted space of concerns related to the strategies of authors, mediators and readers to balance the inner and outer concerns. The "psychological" composition of the literary participant has often been kept on the margins of literary studies under the aegis of methods like New Criticism which insisted that "psychologism" constitutes a lamentable lapse of scholarship and an inevitable disregard for the text itself. We thus find William Wimsot and Monroe Beardsley announcing that the consideration of "the psychological effects of the poem" leads to "impressionism and relativism" and makes "the poem itself as an object disappear" (1954, p. 1). Similarly, Rene Wellek and Austin Warren made the influential pronouncement that "There will never be a proper history of an art" "unless we concentrate on an analysis of the works themselves and relegate to the background studies in the psychology of the reader" or "the author" (1956, p. 130). Beaugrande (1988, p. 40) remarks that Wellek and Warren's stance is probably motivated by an anxiety that

studying psychological aspects might relativize, undermining the process of evaluation, which they consider absolutely central.

Moreover, "psychology" itself is by no means a defined concept or field. Within the human sciences, the dominant method for much of this century has been "behaviorism," a reductive approach derived from "unified science," "operationalism," "physicalism," and other reductive frameworks quite hostile to "mentalist" concepts like "mind," "thought," "idea," and so on. The standard behaviorist view of language was that utterances are "responses" made to a "stimulus" from the environment, or from another person. The "meaning" of a word, utterance and so on was defined not as a "mental event" but as "the situation in which the speaker utters it and the response which is called for is in the hearer" (Bloomfield, 1933, p. 142, 139 f.).

Understandably, this conception has hardly been attractive to scholars of literature, which is precisely the mode of "alternativity" in which communication is freed in principle and in practice from any direct connections to real situations. Nor can we get very far with behaviorist claims that "a beautiful poem may make the hearer more sensitive to later stimuli" or that literature is a type of "linguistic interaction" for "refining and intensifying human response" (Bloomfield, 1933, p. 41.)

For most literary scholars, the term "psychology" has widely been identified with Freudian psychoanalysis, which the official science of "psychology" in most institutions and universities either marginalizes or relegates to a special division of "clinical psychology." The attraction of Freud's methods is immediately obvious, because his foremost concern was always with "interpretation," often quite figurative or allegorical. Literary scholars can easily resonate with Freud's elaborate and often ingenious assignment of symbolic significances, ambiguities, unconscious fantasies, and

so on to the utterances or objects both in ordinary life and in works of art. Moreover, Freud himself had a keen sensitivity to literature and was capable of writing in an exquisitely literary style that did much to help popularize his ideas, though some of this is lost in the heavy-handed English translations of his followers like Ernest Jones who delighted in introducing Latin and Greek derivatives and neologisms.

The wave of Freudian approaches to literature seems to have peaked and subsided. Beaugrande (1988) speculates that several motives were influential here. The reductive preoccupation with childhood traumas and infantile fantasies tends to level out the varieties and complexity of literature as well as the personalities of the authors themselves, who tend to be classed as "oral-anal," "phallic," and so forth (e.g., Holland, 1968). As soon as the novelty wears off, Freud's framework begins to feel uncomfortably narrow. A related type of reductionism lies in the popular notion that we can construct "a dictionary of symbols" which allows us to say what the meaning of objects, images and so on in literary texts has to be, and finally, the Freudian method has been critically weakened by spirited confrontations with feminism and Marxism.

A lesser-known stream of "psychology" might be more useful for empirical studies such as the present volume. This stream goes by the name of "third force psychology," which is programmatically selected to emphasize its status as an alternative to the two "forces" of behaviorism and Freudianism. The leading figures in the development of this method, such as Karen Horney (1945, 1950) and Abraham Maslow (1954) argue that the human personality is a complex of needs and of strategies for subserving those needs and balancing the inner and the outer worlds in daily existence. The human agent strikes a "bargain with fate" to approach the world in

certain ways in return for an appropriate and desired treatment and reward. Personality problems are typically due either to a tendency to exaggerate one particular strategy at the expense of others (e.g., by attempting to perfect your self to an unreasonable degree) or else from encountering a real-life situation where the bargain simply breaks down in that you seem to be denied the rewards you deserve and are given instead vicious and unreasonable punishment. The usefulness of Third Force psychology for my own purposes lies above all in the central concept of needs ranging from physical ones such as hunger upward through more social ones such as love, respect and membership in a group, up to the apex of "self-actualization" in using your abilities and talents with conspicuous success in some calling or vocation. People develop "solutions" for their needs that "give form and direction to the whole personality," and "determine the kinds of satisfactions which are attainable, the factors to be avoided, the hierarchy of values, the relation to others;" in short, they are "modus vivendi a way of life." (Horney, 1950, p. 186.) The three major categories of solutions include the "expansive solution" of striving for "mastery" in your actions and personal relations; the "self-effacing solution" of subordinating oneself to others and being dependent upon them; and the "detached solution" of withdrawing from other people and thereby needing neither to master them or to be mastered by them (Horney, 1950, particularly chapters 8 and 9). Probably due to the interest in diagnosing and treating "neuroses," the Third Force psychologists devote the most attention to the "expansive solutions," which are also the most conspicuous and disruptive and the most liable to exaggerations and extremes. They accordingly subdivide the expansive into three further subdivisions. The "narcissistic" type creates and adores an "idealized" self, which becomes a source of buoyancy, resiliency and charm. The

"perfectionist" type feels superior for having higher standards, both moral and intellectual, than other people do. The "arrogant-vindictive" type is continually motivated by a need to triumph over other people, usually felt as an act of requiting them for assumed opposition, wrongs, insults and so on. All three "expansive" types share the tendency to "expand" their own personality and field of action by narrowing those of other people.

It is important to bear in mind that these designations properly refer to solutions and not to people, even though, for the sake of exposition, Horney herself does condense each of them into a person exemplifying them in strikingly pronounced ways, which she characterizes as "neurotic." This exposition has indeed created some misunderstandings, above all the failure to appreciate that some version of these solutions is essential to all personalities, however healthy, and that there is considerable potential for positive influences and laudable accomplishments. The central source of neurosis in Horney's view is the degree to which a particular solution is applied in ways that are not appropriate to the person's situation so that increasing stress and exertions are needed to keep up appearances until finally the solution becomes obsessive for the person and intrusive upon others. The mismatch between the person's real situation and the person's solutions for fulfilling needs is the prime origin for "alienation," a term used here in the sense of a concerted attempt to become someone other than what you can actually manage. Yet a "bargain with fate" becomes steadily more unbalanced as you continue to receive treatment which you do not feel you deserve, and you intensify your efforts to force yourself and your world into the mode of your dominant solution. Like Freud, the Third Force psychologists have a keen interest in literature, but instead of devoting their attention to the interpretation of symbols and the extraction of infantile

fantasies and traumas, they prefer to portray literary characters as personalities incorporating the "solutions" sketched above. Noting that "great writers have intuitively grasped" personality processes and have presented them in more impressive forms than the psychiatrist can hope to do," Horney cites for instance Captain Ahab in Moby Dick, Heathcliff in Wuthering Heights and Julien in The Red and the Black (1950, p. 198). There are literary scholars, notably Bernard Paris (1986a, 1991), who have found over 120 examples by representing very detailed analyses of the personalities in literary works, including the novels of Jane Austen and, most recently, the plays of Shakespeare. Unlike analyses which dismantle the literary work into a collection of "symbols," "metaphors," "stylistic features" and so on, analyses of this type leave literary work looking more coherent than before rather than less. Narrative line and the personalities of the characters are seen in a constellation of interactions and conflicts that have a relentless inner logic, sometimes even against the will of the author. Moreover, authors and readers enjoy seeing this interaction of strategies, whereby they can associate with and vicariously live through their own tendencies toward narcissism, perfectionism, vindictiveness and so on and recognize the needs for constraints and balances. Intriguingly, authors often include commentary suggesting they are not in fact well aware of the forces of personality of their own characters, due in part to their own tendencies to exaggerate solutions.

It is hardly surprising that literary authors can tout the "expansive" solutions. The "self-effacing" and "detached" solutions might well discourage people from wanting to be creative artists in the first place. There is something inherently expansive in wanting to assume the role of literary author and to present one's own creations as exemplary, interesting,

aesthetically pleasing and so forth. Moreover, most of the criteria whereby "great works" are measured reflect narcissistic, perfectionist or aggressive tendencies. Literary authors are particularly prone not merely to seek the "perfect" work of art but also to regard themselves as exceptional or beautiful people triumphing over the accomplishments of other authors and, at times, over the poor taste and insensitivity of the reading public. Indeed, the literary author's "bargain with fate" would seem to be a peculiarly risky one where the ratio between your efforts and your rewards are harrowingly difficult to control and where the ultimate category of "greatness" is both varied and elusive--and, of course, irredeemably expansive.

It accordingly seems reasonable that Third Force psychology offers an approach to human personality and its needs which can be insightfully applied to the interaction between literary authors and their mediators. Sometimes literary authors and mediators seem to be working in close harmony. Other times the two appear to be working entirely at cross purposes, each of them trying, with very little success, to change the behavior and tactics of the other. The outcome is a considerable range of degrees of collaboration. In the following section, we shall examine evidence for two degrees of collaboration: lower and higher, while also analyzing editors' attempts to "steer" other wayward authors toward a state of collaboration. The material will be drawn particularly from published correspondence between authors and mediators as well as from unpublished transcripts of interviews I conducted with contemporary writers and editors.³

³In reproducing the correspondence I have followed the editors' (Baker for Hemingway, Kuehl and Bryer or Brucoli and Duggan for Fitzgerald) lead in reproducing misspelling, mispunctuation, italicizing, underlining, etc. My abridgement of material is indicated by bracketed ellipses. In the case of transcribed interviews, I have followed the transcriptionist's lead in rendering spoken discourse into written English. Pauses in discussion are indicated by an

Within this framework, we spend the bulk of Chapter 2 examining examples of lower degree of collaboration. With our analysis we determine personality types who have a tendency to engage in this degree of collaboration, and we identify the moves they make, which in some cases they attempt to mask, as they plot strategies for meeting their needs. This chapter particularly focuses on Ernest Hemingway at an early stage in his career. Hemingway is of particular interest because of his bald desire to become a successful author, a desire which leads him to manipulate acquaintances in ways which while perhaps morally reprehensible are nevertheless successful. Especially revealing of his tendency to a lower degree of collaboration is the way in which he uses his adumbrance toward this degree to sever his contractual obligations to one editor and publisher in order to work with another. Within this chapter we also examine a contemporary author, Harry Crews, whose degree of collaboration, though the same as Hemingway's, reveals a different personality subtype, thus illustrating another kind of author with different discourse moves for displaying essentially the same degree of collaboration as his presently more illustrious partner, or given Crews' combative stance perhaps "competitor" would be a more appropriate term, in literary enterprise.

Within this chapter we also examine and identify several other personality types who display a tendency toward a lower degree of collaboration, though with these examples we see the degree of collaboration motivated more by social and artistic concerns than by a particular working relationship with an editor. Indeed, we see these self-same artists, in the

unbracketed ellipsis. All material for the Gainesville creative writers and the New York editor is taken from single interviews with the exception of Harry Crews; I have indicated the difference in Crews' interviews by citing dates. All page numbers refer to my unpublished transcripts.

fourth chapter, exhibiting a degree of collaboration that is steered by their editors toward a higher degree of collaboration, thus indicating a precept of the psychology at play: that healthy individuals manipulate a variety of strategies in order to successfully make their way through the world.

In keeping with our emphasis on mediators, we note the strategies successfully used by Maxwell Perkins, an editor at Scribner's in the heyday of the Lost Generation, to initiate contact with, and maintain a working relationship with, the young ambitious Hemingway. The editor's ability to simultaneously meet both authorial and editorial needs borders on sheer genius, I believe, and the discourse moves in which he engages an author with an announced proclivity toward a lower degree of collaboration reflect his skill in mediating.

Perkins and his mediative skills figure prominently in Chapter 3, which is almost wholly given over to an examination of a higher degree of collaboration as exemplified by his work with F. Scott Fitzgerald to produce The Great Gatsby, a feat which, in retrospect, borders on the incredible. Given the working relationship between the two men, born of Perkins' desire to move American literature from the Victorian prose of writers like James and Wharton to something more modern and of Fitzgerald's ability to have done so once with the publication of his immensely successful This Side of Paradise, a success balanced by his popularity in the pulp presses which led him to spend more time on what he subsequently called the "trashy imaginings" of the spokesman for the Jazz Age and less time writing serious literature, we see the editor helping the author expansively move toward a new kind of writing while reassuring the self-effacing Fitzgerald that his writing is worthwhile, all the while keeping in mind the business demands of such a commercial venture. The relationship, strategies, discourse moves

and needs of both men displayed in the production of Gatsby proved to be as complex as the preceding sentence.

The fourth chapter analyzes a gray area of mediation, for writers are sometimes not lief to comply with commercial needs, or are very lief to suggest alternatives to editors in ways which require some skill on a mediator's part. At times, however, editors must disregard authorial needs, particularly when they have a negative impact on a commercial venture such as publishing a novel, necessitating strategies for "steering" a wayward author toward some degree of collaboration. This chapter relies again on Perkins and his collaboration with Fitzgerald, though this time the novel they work on is Tender Is the Night, a project which consumed a great deal of time, energy and money. Within this chapter we also attempt to make good use of our contemporary sources by examining the data available from our interviews. Our attempt includes an examination of an authorial view of editors' attempts to steer collaboration by focusing on the construction of a particular area of publishing a text, namely by looking at book covers or jackets and how their composition may be negotiated. We also investigate several contemporary editors' working relationships with a writer, Harry Crews, earlier seen to have a decided tendency toward a lower degree of collaboration; we illustrate and note the discourse moves they make and the strategies they take in an effort to steer him toward even that minimal degree of collaboration. And within this chapter we focus upon editorial needs and efforts to ensure collaboration by analyzing our interview with Melissa Ann Singer, a senior editor at Tor Books.

CHAPTER 2

DISCOURSE INTERACTION AND PERSONALITY TYPE EXEMPLIFYING LOWER DEGREE OF COLLABORATION

Typical Moves of Expansive Authors

In this section we shall examine some of our data to explore how the characteristics of discourse interaction between authors and mediators are influenced by personality types of the participants. On the one hand, we will be seeing discourse moves that are typical for this kind of interaction, as stipulated by the typical conditions of collaborating on publication projects. On the other hand, we shall see that the detailed implementation of these discourse moves follows patterns that make sense in terms of the personality types we may be able to attribute to each individual. A lower degree of collaboration is what might well be expected for authors whose personality type is predominantly expansive; since such a personality typically "expands" at the expense of other people, it would routinely wish to play the leading role in interactions with mediators and would be loath to adapt or compromise when differences arise. The lower degree of collaboration between authors and mediators can be handily explored with respect to Ernest Hemingway. He was undeniably very demanding both as a personality and as a literary author, even fairly early in his career. His needs for literary recognition, admiration and remuneration were intense; even great successes did not appear to satisfy him, or to prevent him from reprimanding his publishers for not making them greater still. He had no

particular scruples about breaking a contract with a publishing house if he saw an opportunity to do better for himself elsewhere, as was, in fact, the case with The Sun Also Rises.

Looking back to the general needs of authors cited in Chapter 1, the considerations of literary recognition and successful publication were particularly pronounced in Hemingway's case. He had no use whatsoever for the role of the struggling artist who achieves fame and recognition only after death; in fact, he seems to have been rather intolerant of any delays in producing a text which could bring him immediate fame and fortune. To the extent that he supported or promoted other authors, he typically did so in his capacity as the holder of a literary reputation and by implication, a figure of high literary discernment, who was hence eminently suited to say who might be worthy of attention and publication. Moreover, the act of recommending other authors to the attention of an editor, reviewer and so on is a relatively easy one with little risk or effort for an author, except when there are prospects of genuine competition.

Typical of Hemingway's need for recognition was taking the initiative in contacting literary figures who might produce reviews of his works or persuade other people to do so, which seems the strategy of the discourse of his letter to Edmund Wilson dated November 11, 1923.

SAMPLE 1

[1.1]In Burton Rascoe's Social and Literary Notes I saw you had drawn his attention to some writing of mine in the *Little Review*.

[1.2]I am sending you *Three Stories and Ten Poems*. [1.3]As far as I know it has not yet been reviewed in the States. [1.4]Gertrude Stein writes me she has done a review but I don't know whether she has gotten it published yet.

[1.5]You don't know anything in Canada.

[1.6]I would like to send out some for review but do not know whether to put a dedication, as compulsory in France, or what. [1.7]Being an unknown name and the books unimposing they would probably be received as by Mr. Rascoe who has not yet had time, after three months, to read the copy Galantiere sent him. [1.8](He could read it all in an hour and a half.)

[1.9]The Contact Publishing Co. is McAlmon. [1.10]It has published Wm. Carlos Williams, Mina Loy, Marsden Hartley and McAlmon.

[1.11]I hope you like the book. [1.12]If you are interested could you send me the names of four or five people to send it to to get it reviewed? [1.13]It would be terribly good of you. [1.14]This address will be good until January when we go back to Paris.

[1.15]Thanking you very much whether you have the time to do it or not. (Baker, 1981, pp. 102-103)

This letter is an interesting mixture of a dry, businesslike tone with a casual, confidential tone that somewhat hides the extent of the request he is in fact making. Without any preface by way of personal conversation or small talk, Hemingway immediately addresses the reason why he feels justified in writing the letter; somewhat oddly, he does not thank Wilson for "drawing the attention to some writing of mine" which could reasonably be expected here. Then Hemingway immediately goes to the next "writing" to which he would doubtless like "attention drawn" though he does not say what Wilson is to actually do with it other than "like the book." Instead, he drops some rather obvious hints that Wilson should review the book or get it reviewed first by saying that it hasn't yet been reviewed in the States, which would give Wilson an opportunity to be the first to do so [1.3] and then another review he does know about may not have been "published yet" [1.4], so there might still be time to anticipate it--and, of course, Wilson ought to know and respect Gertrude Stein as someone who wouldn't review a book unless it had genuine merit. A similarly heavy hint comes in [1.6] in which Hemingway declares his ignorance not merely of whether the book has been reviewed but how to go about getting it reviewed. His own lack of reputation at the time is

the theme of [1.7], where we learn that rather than being grateful for the mention by Rascoe, he's annoyed the latter "has not yet had time after three months to read" his work. His annoyance becomes obtrusive in [1.7], suggesting that Rascoe's apparent excuse of "not having time" is in fact not genuine, because only a short time would be quite sufficient. It is not until [1.12] that Hemingway actually formulates a request, and again, not for a review as such, but for names of people who would write the review. In return, Wilson will have the privilege of feeling "terribly good," and he could, no doubt, feel even better if he leans on Rascoe to get around to reading the book. In between these various moves, we have some odd fillers whose function is more opaque. The sentence about Canada [1.5] would make no sense at all except as a question whether Wilson, in fact, "does know anything," because if Wilson really doesn't know anything, then Canada is obviously irrelevant to the entire letter. Also a bit mystifying is Hemingway's suggestion that "putting a dedication" is somehow extremely relevant, or indeed absolutely necessary if an author wishes his books to be sent out for review; perhaps the point here is simply to suggest that Hemingway is conversant with French literary circles and at the same time indicate why he is not knowledgeable about what to do at this point and needs Wilson's help. Finally, the paragraph about "McAlmon" would make sense only if the "contact publishing company" was also Hemingway's publisher and he wanted to impress Wilson with some other names of people whose works had been produced. Merely to state that the publishing company is "McAlmon" [1.9] seems abrupt and awkward and presupposes some willingness on Wilson's part to puzzle out the oddities of the letter on top of complying with the request. Lack of consideration might also be seen when Hemingway indicates that the address will be only "good until

January" [1.14] but does not say what the Paris address will be, suggesting that Wilson had better get busy while he still has a "good address" to get back to Hemingway. Even the closing salutation is stilted, and probably deliberately hints that for Wilson, too, the demands on his time that Hemingway is making here are quite modest, since Wilson is surely at least as good a reader as Rascoe and can get through the book in "an hour and a half" [1.8].

It is easy to imagine that if Wilson complies, Hemingway will in turn use him and his reputation as a means to approach the reviewers whose names have been relayed. The condition, "if you are interested" [1.12], encourages Wilson to say that he is, indeed, and this would make a nice quote for Hemingway's further letters. Surely the reviewers would want to be thought well of by someone of Edmund Wilson's caliber. We can also imagine him offering each reviewer individually the chance to be the very first in the United States to recognize Hemingway as a new literary talent, and cajoling them about how quickly and easily they could read the book if they desired. It probably doesn't occur to Hemingway that writing a review would take any time of its own.

All in all, we can already see Hemingway's strong needs for literary recognition, even at a stage where, as he himself admits, his work has been rather slight. He seems to hope that favorable reviews from prominent people will compensate and turn what might be a very unsuccessful publication into a successful one. Hemingway's need for recognition is so strong that he apparently doesn't feel uncomfortable with the liberties and oddities of the letter itself, as noted above, which a less impatient and more considerate person would have had good reason to revise, say, by opening with an expression of gratitude for the "calling of attention" and then saying

something like, "I feel encouraged by this courtesy to hope that . . .," instead of merely falling back on the lack of previous reviews and on his own uncertainty about how to proceed. The only "thanking" in the letter is immediately followed by a hint that Wilson might not, in fact, deserve it, and might instead, like Rascoe, seek to excuse himself for not "having the time," which Hemingway has already insisted is unreasonable. The expansiveness of the author's personality is thus reflected in a discourse whose construction might otherwise seem a bit peculiar and at times barely coherent (e.g., the abrupt aside about Canada [1.5]). The expansiveness accounts for the extent to which Hemingway is concerned with getting other people to help him with his reputation, even to the point of prodding them to be quick about it. A subsidiary move is his name dropping, which, aside from Rascoe's, manages to crowd five prominent literary names into the brief letter, all of them in a context which suggests Hemingway is either very equal by virtue of having the same publisher or has already been recognized by them as worthy of being reviewed.

Hemingway's expansiveness turns up in a somewhat different key when he writes to acknowledge an inquiry by Perkins, who, as we shall see later on, was tipped off by Fitzgerald to contact Hemingway. Though we do not have access to Perkins' letter of contact, we can examine Hemingway's reply, dated April 15, 1925.

SAMPLE 2

[2.1]On returning from Austria I received your letter of February 26 inclosing a copy of a previous letter which unfortunately never reached me. [2.2]About ten days before your letter can I had a cabled offer from Boni and Liveright to bring out a book of my short stories in the fall. [2.3]They asked me to reply by cable and I accepted. [2.4]I was very excited at getting your letter but did not see what I could do until I had seen the contract from Boni and Liveright.

[2.5]According to its terms they are to have an option on my next three books, they agreeing that unless they exercise this option to publish the second book within 60 days of the receipt of the manuscript their option shall lapse, and if they do not publish the second book they relinquish their option on the the third book.

[2.6]So that is how matters stand. [2.7]I cannot tell you how pleased I was by your letter and you must know how gladly I would have sent Charles Scribner's Sons the manuscript of the book that is to come out this fall. [2.8]It makes it seem almost worthwhile to get into Who's Who in order to have a known address.

[2.9]I do want you to know how much I appreciated your letter and if I am ever in a position to send you anything to consider I shall certainly do so.

[2.10]I hope some day to have a sort of Doughty's Arabia Deserta of the Bull Ring, a very big book with some wonderful pictures. [2.11]But one has to save all winter to be able to bum in Spain in the summer and writing classics, I've always heard, takes some time.

[2.12]Somehow I don't care about writing a novel and I like to write short stories and I like to work at the bull fight book so I guess I'm a bad prospect for a publisher anyway. [2.13]Somehow the novel seems to me to be an awfully artificial and worked out form but as some of the short stories now are stretching out to 8,000 to 12,000 words maybe Ill get there yet.

[2.14]The [Paris] In Our Time is out of print and I've been trying to buy one to have myself now I hear it is valuable; so that probably explains your difficulty in getting it. [2.15]I'm awfully glad you liked it and thank you again for writing me about a book. (Baker, 1981, pp. 156-157)

This letter makes an interesting counterpiece to Hemingway's approach of Edmund Wilson as seen in Sample 1. At first it would appear that Hemingway is being courteous and reassuring by opening with an alibi for not having written earlier. The lateness of April 15 compared to February 26 and even more so to the unmentioned date of the "previous letter" might easily be taken as a signal of disinterest in what Perkins has proposed, but in fact the issue of timing is integrally related to Hemingway's scheme to somehow secure a relationship with Scribners in spite of the fact that he is already legally committed to Boni and Liveright. He specifies that he had accepted an offer "about ten days before your letter can [came]" [2.2] and

emphasizes twice that "cables" [2.2 and 2.3] were involved rather than letters, as if Hemingway were the victim of too much speed rather than too little. In the next paragraph, Hemingway actually seems complimentary in owning how "excited" [2.4] he was about "getting your letter" [2.7] and feels that he must reemphasize this in a further paragraph in being "pleased" [2.7] at the attention and "how gladly" [2.7] he would have reciprocated. Indeed, he might seem to go overboard with his flattery with his remark about Who's Who [2.8] were it not that it's an important stroke in building his own reputation. He then cools down again into "appreciating" and affirms his intent to "send anything" [2.9] he may be able to. Interspersed with all of this flattery and clashing with it somewhat are the technical details of the contract which Hemingway emphasizes he had not "seen" [2.4] at the time that he "accepted by cable" [2.3]. Considering that Hemingway was relatively unknown at the time, the contract from Boni and Liveright does sound very favorable in committing itself to materials they haven't even seen and in anticipating a success for which there was little evidence at that time. Hemingway's position is also a cogent motive for being so ingratiating, though as we saw in the case of Wilson, he didn't always expect to be this way.

Several things are going on at once in the paragraph about future projects. He expresses his disinclination regarding extended literary works as long as "novels" calling them "an awfully artificial and worked out form," but reneges by saying that he expects to "get there yet" as he develops his technique for steadily longer "short stories" [2.13]. This need not be modesty on Hemingway's part, which would be inconsistent with his expansive tendencies, but rather a hint to Perkins that he is going to require some powerful motivation and rewards if Perkins is shopping for novelists. This

conjecture is confirmed by Hemingway's very broad allusion to how much it would cost to write the project he has in mind, which certainly seems to suggest that Perkins should give him the money to "bum in Spain" for however much "time" it will take to "write classics" [2.11]. The project is whimsically presented as something of a touristic or local color project hoping to attract audiences with "wonderful pictures" [2.10]. It is made out that it would not be a novel if left to its own devices, but perhaps with suitable rewards, Hemingway might become a much better "prospect for a publisher" [2.12]. Alternatively, Perkins might see the wisdom of accepting collections of short stories from Hemingway and postponing expectations for a novel, which would, of course, expand Hemingway's prerogatives at the expense of Perkins. The final paragraph appears to be a thoughtful reference to Perkins' previous letter and his "difficulty" in getting some of Hemingway's previous work, but Hemingway's expansiveness shows through here both in remarking on how "valuable" [2.14] the work is and sold out ("out of print") and his making no offer to get one for Perkins, which a less expansive person would surely have realized was the least he could do in the interests of a future relationship. Hemingway expects Perkins to believe that he himself doesn't have a copy and can't manage to "buy one," and here, too, a less expansive writer might have suspected that this would be a bit difficult to believe.

The most expansive move of all is not contained in this letter, but as we know from subsequent events, it was Hemingway's plan to actually break his contract to Boni and Liveright and give Scribner's both Torrents of Spring and The Sun Also Rises (the novel desired by both publishers) after all. This was somewhat of an audacious move on the part of an author who is not well-established, showing rank ingratitude for a very favorable contract and a

willingness to sacrifice the goals and financial interest of other parties to his own. Even without Perkins' letter to Hemingway, we can be reasonably assured that Perkins never suggested such a thing, but was writing on the assumption that Hemingway did not yet have a contract at all. Yet in his professional role, Perkins could not allow any self-effacing gestures on his part to interfere when the future of the company might well be affected, as he had good reason to expect.

Hemingway's pretext for breaking the contract was that the publisher had requested changes that Hemingway proceeded to interpret as a form of censorship. Fitzgerald notified Perkins that Hemingway's excuse was "all bull" (letter of May 12, 1927), but again Perkins could not have very well done otherwise than accept the excuse at face value. Moreover, it was a typically expansive excuse, both asserting the absolute right of the author to decide what should or should not be written and giving Perkins some advance warning to be very wary about suggesting such changes to Hemingway in the future.

In fact, we have a record of Hemingway's feelings toward the issue with Liveright from his letter dated March 31, 1925, which is just close enough to the date of his letter to Perkins that he might have been so gracious because he could see a chance to turn the resentment his expansiveness had felt against Liveright to his own financial and reputational advantage. The letter evidently accompanied the signed contract.

SAMPLE 3

[3.1]Enclosed is the signed contract and a new story to replace the one you are eliminating as censorable.

[3.2]As the contract only mentions excisions it is understood of course that no alterations of words shall be made without my approval.

[3.3]This protects you as much as it does me as the stories are written so tight and hard that the alteration of a word can throw an entire story out of key. [3.4]I am sure you and Mr. T. R. Smith [Liveright editor] understand this.

[3.5]There is nothing in the book that has not a definite place in its organization and if I at any time seem to repeat myself I have a good reason for doing so.

[3.6]As for obscenities you and Mr. Smith being on the spot know what is and what is not unpublishably obscene much better than I do. [3.7]I understand that it is no longer necessary to eliminate the fine old word son of a bitch. [3.8]This is indeed good news.

[3.9]As for the book selling or not selling, I don't look on it in any way as a lost cause. [3.10]I think, looking at it quite dispassionately that it has a good gambling chance to sell.

[3.11]The classic example of a really fine book that could not sell was E. E. Cummings Enormous Room. [3.12]But Cummings book was written in a style that no one who had not read a good deal of "modern" writing could read. [3.13]That was hard luck for selling purposes.

[3.14]My book will be praised by highbrows and can be read by lowbrows. [3.15]There is no writing in it that anybody with a high-school education cannot read.

[3.16]That is why I say it has a good 3/1 chance. [3.17]And I never bet on Jeffries at Reno nor Carpentier nor other sentimental causes.

[3.18]If cuts are made outside of possible necessary elimination of obscenities, if there are any, it will be shot to pieces as an organism and nobody will praise it and nobody want to read it. [3.19]The reason I mention this is that there was a report over here that certain things were to be eliminated because they did not seem to have anything to do with the story. [3.20]Probably it was without foundation.

[3.21]The new story makes the book a good deal better. [3.22]It's about the best I've ever written and gives additional unity to the book as a whole.

[3.23]You are eliminating the second story--Up in Michigan. [3.24]The next three stories move up one place each and this new story--the Battler--takes the place at present occupied by The Three Day Blow.

[3.25]I do not need to tell how pleased I am to be published by Boni and Liveright and I hope I *will* become a property. [3.26]That's up to both of us.

[3.27]I would like to have the proofs as soon as possible. (Baker, 1981, pp. 154-155)

True to form, Hemingway jumps into business in the first sentence.

Any later references to business, however, are intimately tied up with

Hemingway's expansive estimate of the book's values, which forms the background and motive for his resistance to the changes Liveright had evidently posed. He prophesies the book has "a good gambling chance to sell" [3.10], addressing a point that Liveright undoubtedly had raised. This claim is expansively backed up by asserting his expertise in gambling (e.g., at "Reno" or "Carpentier" [3.17]), where he would never follow a "sentimental" urge [3.17]. Liveright had evidently been cautious enough to stipulate that the book as it stood might be very good and yet not sell, and Hemingway's rebuttal is to point out that this only happens when a book is "too high brow," a qualification certainly nobody could have made about his own. The fact that "a high school education" [3.15] is quite adequate to understand Hemingway was an uncanny business move, too, considering how much time people in high school spend having to read Hemingway.

From another writer, the statement about being very "pleased to be published" and hoping to "become a property" [3.25] might seem merely noncommittal and gracious, but that would not be consistent with Hemingway. Also less innocuous than it seems is the solidarity in "that's up to both of us" [3.26], considering how much of the letter is devoted to establishing Hemingway's authority to decide what will be written and included.

Hemingway's resistance to the advice from Liveright is based on two moves. The first is to insist on his interpretation of the letter of the "contract," namely that Hemingway must "approve" every single "alteration" [3.2]. The other move is to argue of course from his artistic expertise and he sounds unexpectedly like a New Critic or a formalist, but surely by accident, in maintaining that no single detail could be changed without altering if not destroying the literary quality of his work. If that were the case, the role of

editors would lose one of its major functions, which is precisely to make alterations that in no way detract from artistic quality but rather enhance it. The subsequent paragraphs give us a good idea of what Liveright wanted. Repetitions are obviously vulnerable material when it comes to making cuts, and it would have been interesting to see Hemingway's justification in detail by spelling out his "good reasons" for "repeating himself." On the matter of "obscenities," Hemingway is unexpectedly contrite, doubtless because he realizes implicitly that they were elements that could be removed without "throwing the entire story out of key" [3.3]. After the digression on gambling, which stands in stark contrast to the technical businesslike talk of "contracts," Hemingway again takes a quasi-New Critical stance regarding any "cuts" other than "obscenities" [3.6], though this time argued from the standpoint of the reader rather than the author. His argument unmistakably evokes the perfectionist subtype of the expansive solution. The effect is even more fantastic in arguing that "nobody will want to read" a book from which any cuts have been made [3.18]--as if the public were in any position to notice this, let alone object to it. Hemingway's reference to a "report" [3.19] over here, probably without "foundation" [3.20], offers Liveright a chance to back down from demands Hemingway probably knew very well they were making. Switching from aggression to compliance while at the same time serving his own expansion, Hemingway heaps praise on "the new story" he supplied at the publisher's request [3.21] and even says it "gives additional unity to the book as a whole" [3.22], without realizing this flatly contradicts his earlier argument that nothing could be changed and that the unity of the book was at its absolute maximum the way it stood. Here the only thing required is to shift the order of the stories around [3.24].

The closing of the letter is pure Hemingway, all impatience after elaborate antics on his part that the other people in his business dealings should proceed with the utmost speed. For a less expansive author, such a sentence might seem gratuitous, since the publisher has every reason to "send the proofs as soon as possible" [3.27]. After all, one can hardly imagine an author saying something like "Take your time on the proofs."

It is interesting to see how much Hemingway's changing image has affected his epistolary style since the letter to Wilson, which we read as Sample 1. Whereas that letter had alternated in being dryly businesslike and in disclaiming expertise of how to proceed, this one absolutely radiates confidence in Hemingway's achievement to an astonishing degree, even to the point of making utterly fantastic claims. In addition, Hemingway is clearly fitted into the macho role reflected in many of his characters, as was seen not merely from claims to being a hard and savvy gambler and his fondness for demonstrative obscenities, but in his occasionally violent metaphors of "cuts," "chopped to pieces as an organism" [3.18], which are hardly innocent from a man obsessed with death and hunting, as Hemingway was. Yet he does not go so far as to count himself fully on the side of the "low brows," as would be consistent with his new role but not with his expansiveness. The final contrast with his letter to Wilson lies in the fact that while the previous name dropping was intended to show solidarity, in the current name dropping, e. e. cummings is mentioned as an instance of someone Hemingway plans to surpass in terms of financial success, at least, if not in terms of artistic quality.

Hemingway's letter to Liveright certainly illustrates how an expansive personality is inclined to a very low degree of collaboration. Taken literally, Hemingway's epistle in fact denies that the collaboration would consist of

anything except the publisher and editor accepting the work exactly as the author submits it. The case made for the claims is, as we saw, totally unbelievable, but it is fully in keeping with Hemingway's expansiveness that he feels no sense of this nor a need to present more elaborate, convincing or illustrated arguments. In regard to the financial side, however, his letter to Perkins shows that he is quite capable of separating artistic collaboration from financial collaboration, no doubt because being accommodating on the business side does not threaten his expansive traits as a literary artist. Indeed, having broken a contract might be a certain advantage in suggesting to a prospective editor that it might well be dangerous to antagonize an author who is not scrupulous about going elsewhere. So even Hemingway's brash behavior would have strategic merit, making it, if not more forgivable, at least more understandable. But we have to wonder whether Hemingway's reaction to Liveright would have been quite so dogmatic had he not felt particularly vulnerable at that time in not having an established reputation that would in any way justify the absoluteness of his claims to expertise, and even if he had not received the letters from Perkins, he would have heard by the grapevine that Scribner's was interested and that a pretext for breaking a contract based on literary judgment might soon be welcome. At all events, the censorship issue was to become Hemingway's official story about the contract episode so that he could breezily cable to Louis and Mary Bromfield, ca. March 8, 1926, referring to Torrents of Spring.

SAMPLE 4

[4.1]Max Perkins read it and thought it was grand and not at all censorable as Scott had cabled him and I agreed to let them have Torrents and The Sun Also Rises. (Baker, 1981, pp. 194-195)

This makes it sound like being "grand" and not censorable are intimately linked, showing Hemingway's own wisdom in including things others might have thought were censorable, and, of course, Perkins' good taste in appreciating "the grandness" of it all. This formulation makes it seem like Hemingway equated "grand" with "not censorable," particularly given final impulse in the choice of publisher.

The expectation that Hemingway's correspondence with Boni and Liveright might foreshadow the kind of interactions he will have with Perkins at Scribner's can be established with the letter to Perkins dated July 24, 1926.

SAMPLE 5

[5.1]Thanks so much for sending me the Adventures of a Younger Son [by E.J. Trelawny]. [5.2]I haven't received it yet but look forward to it with great anticipation.

[5.3]I imagine we are in accord about the use of certain *words* and I never use a word without first considering if it is replaceable. [5.4]But in the proof I will go over it all very carefully. [5.5]I have thought of one place where Mike when drunk and wanting to insult the bull fighter keeps saying--tell him bulls have no balls. [5.6]That can be changed--and I believe with no appreciable loss to--bulls have no horns. [5.7]But in the matter of the use of the word *Bitch* by Brett--I have never once used this word ornamentally nor except when it was absolutely necessary and I believe the few places where it is used must stand. [5.8]The whole problem is, it seems, that one should never use words which shock altogether out of their own value or connotation--such a word as for instance *fart* would stand out on a page, unless the whole matter were entirely rabelaisian, in such a manner that it would be entirely exaggerated and false and overdone in emphasis.

[5.9]Granted that it is a very old and classic English word for a breaking of wind. [5.10]But you cannot use it. [5.11]Altho I can think of a case where it might be used, under sufficiently tragic circumstances, as to be entirely acceptable. [5.12]In a certain incident in the war of conversation among marching troops under shell fire.

[5.13]I think that words--and I will cut anything I can--that are used in conversation in *The Sun* etc. are justified by the tragedy of the

story. [5.14]But of course I haven't seen it for some time and not at all in type.

[5.15]The reason I haven't sent any more stories to the magazine is because Scott was so sure that it would buy anything that was publishable that my hopes got very high and after I'd tried both a long and a short story--and I suppose the stories aren't pleasant--and both were not publishable it made me feel very discouraged; as I had counted on that as a certain source of income, and I suppose I have been foolish not to copy out more stories and send them. [5.16]But I will when we get back to Paris the 10th of August. [5.17]As yet no proofs have arrived.

[5.18]I plan to go over *The Sun* etc. in Paris very carefully. [5.19]By what date should you have the proofs returned?

[5.20]As for our returning in the fall--the financial situation is so rotten--it being very tenuous and easily affected by whooping cough and the necessity of the Riviera and one thing and another--that I can see no prospect of it although I had hoped and counted on it tremendously. [5.21]In several ways I have been long enough in Europe.

[5.22]How did the Torrents go?

[5.23]The Guaranty Trust is always a permanent address.

[5.24]I hope you have been having a good summer. [5.25]Spain is very dusty and hot but much the best country left in Europe. (Baker, 1981, pp. 211-212)

The discourse move of requesting free books from one's editors and agents was highly characteristic of the period, and could reasonably be counted a business expense in the sense that a contemporary author does indeed need to know what colleagues are up to. How far this need might correspond to the need for literary reputation claimed on the basis of being a unique talent is a delicate matter. As we have seen, the tendency of expansive writers like Hemingway is to claim uniqueness of the text itself in the sense that every word has to be just what it is and nothing changed. This implies that the author is the only one who knows this, and is therefore unique at least in that sense, though, as we have also seen, the arguments Hemingway makes along this line are a bit shaky and peremptory, to say the least.

Hemingway's position regarding changes in the manuscript is consistent with the one expressed to Liveright, but more reasoned and flexible. Again he makes an absolute claim for every word, which strains credulity, for no one would consider whether to replace words like "the" or "in," for example. Certainly, he doesn't spend this much care either in writing letters such as Sample 1, or when he is speaking. What Hemingway evidently means is that he has considered the replaceability of conspicuous words that finicky readers might genuinely want to have replaced. Not surprisingly, potential obscenities are again the test case. Hemingway's insistence that they are "absolutely necessary" [5.7] might be amusing if the alternative is to admit that he uses them merely as signals of his own macho self-image. Also a bit arcane is the idea that obscenities might be "justified by the tragedy of the story" [5.13], not merely because he takes it for granted that the story has succeeded in being truly "tragic," but because the everyday use of obscenities surely reflects minor irritation and petty insults much more than "tragic circumstances" [5.11]. Hemingway must be aware that obscenities are going to have a different effect "in type," especially if you want to be "praised by high brows," but if the mere passage from conversation into type suffices to make the obscenities appear "exaggerated and false and overdone" [5.8], then the argument that they are "absolutely necessary" is severely weakened--unless what Hemingway is really interested in is, in fact, "shocking" readers in order to get public attention.

Another indication of a more conciliatory tone toward Perkins than toward Boni and Liveright can be seen in the typical authorial discourse move of promising to "go over it all very carefully" before actual publication [5.5]. Hemingway promises this first directly in the context of potential "replacements" [5.3], but feels that he must devote a separate paragraph to it

further on [5.18], where the issue is the timing of "proofs." Instead of saying that they should be sent "as soon as possible," he is merely content to note that they have not yet "arrived" [5.17].

Predictably enough, a good bit of the letter is devoted to seemingly incidental personal details, in part his financial stress. In regard to "the magazine," Hemingway portrays himself as hard working but unrewarded. (The stories weren't bad, but simply "not pleasant.") Further on, the "financial situation" [5.20] is made the backdrop for gossip about "whooping cough" and visiting the "Riviera," an area which has never been within the comfortable price range of struggling artists. Taken together, the web of references to money could hardly fail to be an encouragement to Perkins to advance some money from anticipated sales of the work whose "proofs" Hemingway is so diligently promising to "go over"--the more so if Perkins might want to have Hemingway come back to America, where it might be easier to keep an eye on him and his work. The reference to living in "much the best country left in Europe" [5.25], hot and dusty Spain, calls to mind Hemingway's previous hint about what it costs to go there, and here, too, money changing hands may well be behind what otherwise would be colorful gossip. Of course, an expansive type like Hemingway might well believe that he merely is being chatty and informative rather than pursuing ulterior motives; or that dropping hints about financial assistance is a natural prerogative about which one need not be in any way self-conscious. As in the letter to Liveright, there is a certain disjunction here between large claims for literary quality and very specific claims about individual words and expressions. The disjunction is, however, forcefully suppressed by the quasi-formalist insistence that every word absolutely has to be just what and where it is. This sort of suppression is precisely what Hemingway needs to create a

continuing context of interaction with his editor, wherein every request for a change is a candidate for lowering artistic quality. It was only a small step to expanding this argument to critics and reviewers of all kinds whenever they suggest that anything is not precisely as it should be. It is worth noting in this regard the pervasive link between the formalism that insists on scrupulous detail and the generally authoritarian attitude toward language and literature as pointed out by Beaugrande in his present work in progress: A New Introduction to the Study of Text and Discourse. The appearance of precision, objectivity, necessity and so on, created by formalist tactics routinely turns out to be a means of repressing controversy over issues which, given the nature of literature as "alternativity," surely ought to be open.

Hemingway's expansiveness hits full stride in a subsequent letter (August 21, 1926) ostensibly concerned with the details of proofs but in fact devoted largely to Hemingway's relish over his rising reputation.

SAMPLE 6

[6.1]The proofs came ten days ago while we were at the Cap D'Antibes on our way home from Spain and I have been over them very carefully with the points you outlined in mind.

[6.2]1st--I have commenced with Cohn. [6.3]I believe the book loses by eliminating this first part but it would have been pointless to include it with the Belloc eliminated--and I think that would be altogether pointless with Belloc's name out.

[6.4]2nd--Roger Prescott is now Roger Prentiss. [6.5]I believe I went to school with a Roger Prentiss but as least he was not Glenway [Wescott].

[6.6]3rd--Hergesheimer now changed to something else.

[6.7]4th--Henry James now called either Henry or Whatsisname--whichever seems best to you.

[6.8]5th--I do not believe that the blanks left in the Irony and pity song can be objectionable--anybody knowing what words to put in might as well put them in. [6.9]In case they are offensive the word "pretty" can be inserted.

[6.10]6th--The bulls now without appendages.

[6.11]I've tried to reduce profanity but I reduced so much profanity when writing the book that I'm afraid not much could come out.

[6.12]Perhaps we will have to consider it simply as a profane book and hope that the next book will be less profane or perhaps more sacred.

[6.13]In today's mail there is an invitation to broadcast Torrents of Spring from the Sears Roebuck radio station W L S accompanied by a short talk and the information that "it gives common people a real thrill, to be remembered always, to hear the voice of a well known, admired author." [6.14](And who do you think that would be?)

[6.15]The other letter was from the Missouri Historical Society asking for a copy of Torrents to be preserved along with the most complete collection of the books of all Missouri authors, which it seems a very strange thing to suddenly be.

[6.16]In this same mail I am sending you a story--The Killers--which has been typed by the well known, admired author himself on a six year old Corona. [6.17]So if the magazine does not want it you might send it to the Sears Roebuck broadcasting station care of Mr. John M. Stahl and maybe he would like to have it to show to a lot of the common people.

[6.18]I also find, in yesterday's mail, that I owe Henry Romeike, Inc. 220 West 19th Street, N.Y., sixteen dollars for clippings, and as I have no dollars and Mr. Romeike, who is I believe by his own admittance the original Romeike, is very lovely about sending clippings, I wonder if you could have this sixteen dollars sent to him and charged to what must be rapidly becoming my account. [6.19]If this were done it might be well to tell Mr. the original Romeike that the money is coming from me and that he may continue to send clippings to the same place.

[6.20]Zelda was looking very well and very lovely when I saw her last week. [6.21]Scott was working hard. [6.22]Don Stewart has arrived

with a very new and awfully nice and good looking wife. [6.23]I hope you've had a good summer. [6.24]We had a grand time in Spain.

[6.25]I'm working very hard now--plan to mail the proofs the end of the week and will send another story. (Baker, 1981, pp. 213-214)

As usual, Hemingway jumps into business instantly, in this case with his standard assurance of going over proofs "very carefully," as he did in Sample 5. None of the changes he mentions are in any way substantive unless a significant "first part" has been "eliminated," the main issue being the names of characters versus the names of real people, and, of course, the thematic obscenity, or, as he now calls them, "profanities" [6.11]. As before,

Hemingway is willing to concede some minor points while professing his overall incapacity to go any further in this direction. He was no doubt aware that by picking on the idea of "blanks," being "objectionable," he was giving Perkins good reasons for feeling a trifle petty, the more so since the practice has an eminent tradition, appearing even in some editions of Goethe's "Faust." A trace of sarcasm can also be detected in the playful idea of Hemingway writing a book that could in any sense be called "sacred," which derails the profanity charge by falling back on a very different sense of the word "profane" [6.11] (a mighty good reason to switch from the term "obscene"). With this out of the way, and doubtless to increase its force by showing how seriously Hemingway ought to be taken, we get some gossip whose expansiveness is so frank that a less self-centered author might feel it a bit "exaggerated and false and overdone" [5.8]. Rather than merely informing Perkins that he has been invited to make a radio broadcast, Hemingway is careful to include the smarm that accompanied the request, followed by a coquettish question in parentheses, which would certainly seem to be an instance of using words that are in no sense absolutely necessary. Hemingway is plainly less delighted at the "Missouri author," since the historical society has not singled him out for an honor but merely included him on grounds of "completeness" [6.15]. In the next paragraph, Hemingway has already expropriated the smarm from Sears Roebuck to refer to himself, in the third person, in a context which suggests that a "well-known admired author" ought to have a new typewriter and a secretary for typing--at least it is very easy to read the passage in this sense. In the same way Hemingway might do well to consider the high opinion of the "Sears Roebuck broadcasting station," along with the multitude of "common people" [6.13], a phrase that would be astonishing if it were not a direct quote from Sears. In

terms of personality traits, Hemingway seems to have shifted gears somewhat away from the perfectionist subtype of expansiveness invoked in his claims about tending to every word over to a narcissistic subtype of basking in his idealized self.

And if money simply could not be admitted, and since the radio broadcast puts Hemingway in a good position to ask for reward, the letter abruptly downshifts from large concerns to quite small ones. (Albeit \$16.00 could buy a lot in 1926.) Apparently this seemingly minor thrust offers the crucial pretext for setting out "my account" of money spent by Scribner's on Hemingway and his debts prior to getting profit from his books. Hence the small request sets a large precedent, and one wonders if Perkins' hand trembled when he sent off those sixteen dollars. Only when all this is out of the way do we get some relatively unconstrained gossip without ulterior motives, other than, of course, to mention, as if it were confidential information, that Hemingway, along with Fitzgerald, is "working very hard." The wives, in contrast, are praised only in respect to their looks, and not, say, in supporting the work of their husband, let alone doing important work of their own. The name dropping of authors like "Scott" has its usual function, while the names of wives are a bit more indirect in suggesting Hemingway's close friendship through the husbands. The final touch, promising "another story," should be the ultimate thrust to get Perkins busy setting up an "account" for his certified "well known admired author," and maybe getting him a typist and a new Corona [6.11] .

Discourse Moves Away from Expansiveness

The discourse moves we examined so far give fairly firm evidence for expansive tendencies. But since real people are not merely reincarnations of psychological types, we cannot expect to find great uniformity or consistency in this regard. During the process of getting through the proofs, we find Hemingway writing to Perkins on August 26, 1926, that he "doesn't care what happens" as long as the words are not changed. This sounds like a merger of detached strategy with the perfectionist one, which certainly seems significantly less expansive. In fact, a letter of November 16, 1926, shows Hemingway resisting changes in his work with a somewhat unaccustomed self-effacing strategy.

SAMPLE 7

[7.1]I wish that I could do as you suggest about inserting some of the matter about Brett. [7.2]It doubtless would be of value to anyone reading the stuff for the first time and there is some very good dope on Brett. [7.3]On the other hand any sort of a foreword or preface would seem to me to break up the unity of the book and altho it does not show there is a certain rhythm in all that book that if it were broken would be very much missed. [7.4]It was a complete unit with all that first stuff including the Belloc episode--I could cut it where I did and have it stay a unit--but the hard luck we had with Fifty Grand shows the difficulty of cutting that sort of stuff and further tinkering wouldn't help, I'm afraid.

[7.5]I am terribly sorry because I would like very much to do it for you but I think we'll find maybe, in the end, that what I lose by not compromising now we may all cash in on later. [7.6]I know that you would not ask me to put that back in unless you really liked it and I know it would be good in many ways--but I think in the end perhaps we would both lose by it. [7.7]You see I would like, if you wanted, to write books for Scribner's to publish, for many years and would like them to be good books--better all the time--sometimes they might not be so good--but as well as I could write and perhaps with luck learning to write better all the time--and learning how things work and what

the whole thing is about--and not getting bitter. [7.8]So if this one doesn't sell maybe sometime one will. [7.9]I'm very sure one will if they really are good--and if I learn to make them a lot better--but I'll never be able to do that and will just get caught in the machine if I start worrying about that--or considering it the selling. [7.10]Altho God knows I need the money at this present time and I would so like to see the book really go because you have been so very decent to me. (Baker, 1981, pp. 223-224)

Perkins had evidently pressed in this case not for a deletion but an "insertion" [7.1]. Hemingway's opening words already indicate that this initiative, too, is not going to succeed, though in the context of a seemingly ambivalent but actually insincere "wish" to comply, the grounds for refusal this time are not so much a formalist insistence on every single word being exactly what it should be, but large and big allusions to "the unity of the book" and its "rhythm" that must not be "broken," though he does continue the conciliatory, less expansive tone initiated in his relationship with Perkins in Sample 2 by conceding that "I could cut it" and not have the prose wrecked beyond editorial acceptance. In light of what we have seen of Hemingway's comments on why his prose cannot be changed, it is a trifle amusing that this "rhythm" "does not show," and yet would be "very much missed." That is, its absence would show up very visibly--a neat paradox, whose shakiness a less expansive author might well have sensed. More cogent is Hemingway's warning, which attributes the "hard luck" [7.4] of another piece to its having been "cut" rather than not having been terribly well-written in the first place and lacking that invisible something he is pleased to call rhythm.

It might seem that the matter would be settled there, but instead we get another paragraph which is a textbook exercise in protesting too much to assuage feelings of having been rather selfish and unfair after all toward someone who certainly deserves the opposite. A show of modesty regarding his own talents can only be called compulsive in the Horneyan sense with a

vastly expansive personality attempting without much conviction or grace the path for self-effacing. It is not merely that had Hemingway really been "terribly sorry" and had he really "very much liked" [7.5] to make the change, he would have only had to do so. Instead, he backs off radically from his typical claims, seen in Sample 3, of having always carefully considered and selected exactly the right word. Instead, he concedes what Perkins must have known very well anyway, namely that Hemingway was still in the midst of learning how to write, so that logically, at least, his earlier protestations of expertise can now be reinterpreted as arrogations stemming from insecurity and anxiety. It can hardly be a coincidence that Hemingway's writing style was notorious for its lack of ornamentation or any verbiage that might, by his own standards, appear surplus or unnecessary. On the contrary, Hemingway must have realized fairly early on that writing this way was his best defense against being overshadowed by the great novelists of the nineteenth century while at the same time setting himself apart from many of his contemporaries, at least until the point when (as happened in post-war German literature) they would begin imitating him. His new-found humility sits on him very uncomfortably; the coherence of his protestations suffers as a result. The thrust of the argument is that Hemingway must be allowed to go his own way and not pressured to "compromise."

He predicts he will be able to develop on his own, to "write books for Scribner's" that are not merely "good books," but "better all the time" [7.7]. But from this argument it should follow that the deciding factor will be Hemingway's own self-determination and not, as suggested some lines after, "luck." Nor is the argument consistent with the speculation that part of the time Hemingway's books "might not be so good," which requires him getting worse rather than better, at least temporarily. Perhaps the most ill-suited

gesture of self-effacement is the suggestion that he would be content to wait patiently until, "sometime" when his books will sell [7.8]. And, of course, there is a fantastical quality for an author who vows to consider every word to concede that he has not yet learned "how things work and what the whole thing is about" [7.7]. Much more in character is Hemingway's closing reference to the money he needs which requires that "the book really go" [7.10], right after he has acted the role of someone waiting for some future "sometime." This is a far cry from the gambling metaphor he used earlier in Sample 3 as he speculated about the chances of a book selling, though the phrase "cash in on later" has a similar substance, however inappropriate such a "later" is for the impatient, hurrying Hemingway. One can imagine Perkins, upon reading this paragraph, heaving a sigh of such force as to blow all the papers off his desk.

A more characteristic and consistent self-effacing tendency can be found in the interview with Enid Shomer, where the discourse move contrasts quite strikingly with Hemingway's.

SAMPLE 8

[8.1]I think our government is encouraging censorship [. . .] by the NEA [. . .] let's see what else do I want to say about that? [8.2]Well, I think it's deadly for a society not to let its artists be critics. [8.3]The artists must have a role. [8.4]I don't mean that you have to do political art, but you're going to be questioning the culture, because basically artists are people who observe with a clipboard and they tell you what they see. (Shomer, 1989, p. 10)

The first person appears only when she is framing the discourse as what she "thinks" [8.1], "wants to say" [8.2], and "means" [8.4]. There are no first persons putting her in the role of doing all of this herself, let alone arrogating the kind of absolute judgment that Hemingway claimed. Instead the second person intrudes at the moment an agent is needed to "do art" and

to "question the culture." This is followed by the third person "they" [8.4], while the second person is shifted over to the public. Slipping in also is the use of the plural in artists, which again dilutes the force of the individual author.

These shifts in persons and agents are significant in the context whereby Shomer completely dissolves the individual artist such as seen in traditional clichés of the inspired outsider, into the broad social context and the function that artists should have in it. As such, the artists have the role of people compelled to tell the truth, however unpleasant it might be for other people to hear it. Faint echoes of vindictiveness and perfectionism might be detected here, in the sense that an author in a hostile political situation of threatening censorship is that much more obliged to get back by telling society unpleasant truths and sparing no detail of the reality. In place of talent or genius, the artists' prime gift is "observation" [8.4]. The reward of the audience is not aesthetic pleasure or escapist entertainment, but the privilege of being told quite frankly what the artists see straight as it comes from the "clipboard" [8.4]. The term "critic" has an association with critique, a higher intellectual form of expression with philosophical overtones, yet there is nothing particularly glamorous in Shomer's characterization of the role. The initiative is partly from society in any case, and in this context the recent initiatives by Republican presidencies to dismantle the National Endowment for the Arts on the pretext that the projects it is financing are obscene are part of a more broadly conceived "cultural war" (a phrase repeated in Pat Buchanan's keynote speech at the 1992 Republican Convention) against intellectuals and creative thinkers throughout the entire society who were, quite rightly, suspected of not sharing the Republican image of what society should be in America. And for

any of its many victims both at home and abroad, a term like "deadly" [8.2] is no great exaggeration.

In sum, Shomer's vision of the artist emphasizes the obligation to serve society rather than to build one's own reputation and to stay true to one's personal idiom. Her argument could, however, be used as grounds to oppose changes demanded by editors who argue that certain passages might be offensive. Shomer makes it plain that people's feelings will be hurt at some time; if so, editors must take care unless they do the work of "the government" in abridging the freedom of artists and possibly even imposing "censorship." The absence of the social imperative in Hemingway's reasoning accords with his expansive temperament, even though the content of some of his work is counter-social, even political criticism (e.g., of the situation in Spain during the Civil War). I doubt, however, that today's Republicans would find it particularly offensive, considering their own commitment to macho imagery and a tendency to consider violence in the entertainment industry as good, clean fun.

We can complement our perspective by looking at an intermediary personality type, Christy Sanford, whose expansive tendencies are very clearly a reaction against the self-effacing role current American society, particularly in the Southeast, is trying to impose or reimpose on women. Sanford's expansiveness markedly tends toward the narcissistic subtype. Her poetry is notable for its consistent, not to say insistent, foregrounding of female sexuality literally in action. Her interview produced the following data.

SAMPLE 9

[9.1]A lot of time the sex is only a part of the piece and maybe only a quarter and you don't want to eliminate that part of your life. [9.2]I

think it's really essential that that be included in spite of the Jesse Helms mentality that's overtaking our country. [9.3]That goes back to the puritanical thing [. . .] he's not interested in artists who want to portray a full-bodied human being and human-beingness is something we can't afford to eliminate as artists. [9.4]It's something you have to deal with. [9.5]It's part of being an artist. (Sanford, 1989, p. 30)

The expansive side comes through in the argument that sex is the prerogative directly connected to being "a full-bodied human being" who refuses to "eliminate that part of your life" [9.3]. In contrast to Shomer, she sees the repressive Republican government and one of its most absurd standard bearers, Senator Jesse Helms, who continually introduces bills to ban abortion, shut down the National Endowment for the Arts, force religious instruction into the schools, and so on, not so much as a political thrust but as an invasion of the personal sphere, including Sanford's own. This translates into a demand to "eliminate a part of your life," so that the concept of artistic integrity is implicated here in the concept of existential integrity. To deny sex is to excise "a part of the piece," both in the work of art and in the fabric of life. In that sense, it is not merely "part of being an artist" [9.5], but part of being human at all. Like Shomer's socially committed artist, Sanford's artist has a representative and symbolic role which nonetheless remains firmly in the context of human life.

A considerably more complex case appears to apply to Harry Crews; whereas his dominant strategy is obviously expansive, he nevertheless vacillates between the arrogant-vindictive and the perfectionist, and there is a self-effacing streak at times subsisting in a curious symbiosis with expansiveness.

The data first signalled this turn in a context where Crews was discussing his irritation with an editor who "didn't want me to write a word like 'shit' in that book, and certain other words." The editor had argued,

according to Crews, that this is necessary not to "pollute such a work as that with words which our culture has come to hold under the same umbrella, the umbrella of obscenity." At least in Crews' rendition, the editor's request sounds like an exercise in self-irony in the context of a culture in which pollution of a very different sort is reaching crisis proportions. The metaphor of the umbrella is no less ironic, however unconsciously so, in that the editor appears to be imitating an umbrella to ward off from the readers being pelted with "shit."

Crews went on to expand on the relationship between authors and mediators in terms with a definite arrogant-vindictive cast.

SAMPLE 10

[10.1]God it pisses me off. [10.2]There is, any writer that would be truthful would be quick to tell you, there is an adversarial position between the writer on the one hand and the editor/publisher/typesetter/proofreader, all of that other army of support on the other hand. [10.3]You want to do one thing over here and they have agreed amongst themselves to do it another way. (Crews, 1990b, p. 8)

Crews purports to speak for any writer that would be "truthful," which might remind us of Shomer's vision of the artist as an accurate observer, but the truth in this case applies to the "positions" [10.2] of authors and mediators. As we recall from Chapter 1, the arrogant-vindictive type justifies all of his aggressions and his needs for triumph on the pretext of having been previously subjected to unfairness and indignities, and is extremely prone to make this assumption on the slightest evidence. We see this clearly in Sample 10 in that the writer faces an entire "army" single-handed, including not merely the "editor" and "publisher," but even the "typesetter" and "proofreader," even though it is hard to see how the two last could conceivably make formidable adversaries, given that they are strictly bound

by their contracts to the types of interventions they can make, and these do not include editorial changes. What these people in the "army" have, in fact, "agreed amongst themselves to do" departs from what the writer "wants to do" [10.3] precisely to the degree that production and marketing of written artifacts as commodities is not identical with the original process of creating and working them out.

Crews' portrayal plainly implies that collaboration between authors and mediators will be more often than not uncomfortable and contentious because the two sides are in principle engaged in completely different ventures. This applies a blanket pretext for adversarial stances regarding any disagreements about changes without the necessity of arguing, as Hemingway did, that this particular artist has expended the utmost care in the formulation of this particular work. We recall Hemingway's argument was essentially that the work had a wholeness or integrity that would be materially damaged by alterations or omissions. To pursue this further, I questioned Crews about his own views on the concept of integrity and obtained the following response.

SAMPLE 11

[11.1]It's an awfully big word, integrity, you know, and it has a pompous ring to it because the world has changed it into kind of a buzz word, but things either do have integrity or they don't. [11.2]And a book is of a piece. [11.3]Whatever is there belongs there. [11.4]Or it doesn't. [11.5]And if you believe it belongs there and you let somebody force you, literally against every sort of judgment that you have, notions that you have about what you've got, you let somebody force you, then you ought to be doing something else. (Crews, 1990b, pp. 33-34)

His argument echoes Hemingway's, though without claiming the scrupulous exactness of word choice that Hemingway did. Yet he is just as absolute as Hemingway in drawing a clean line of separation, with integrity

on the one side and "something else on the other," which is the product of a person who should not be a "truthful writer." The adversarial assignment of roles we saw in the previous passage returns when Crews attributes the loss of integrity to "letting somebody force you literally against every sort of judgment that you have" [11.5], of taking out something "you believe belongs there." The betrayal of self, Crews suggests, is so severe that one should change into another profession. Crews' own editor came up in the same interview.

SAMPLE 12

[12.1]So, I had to, in effect, in my dealings with Ann Patty to say,
 [12.2]Look, I understand what you want here. [12.3]I understand
 what you said. [12.4]But you're wrong. [12.5]And I'm right.
 [12.6]And I would hope that you would trust my instincts enough to let
 the book be published, go to press, in this form.' (Crews, 1990b, p. 16)

Crews reproduces what purports to be a direct quotation of his correspondence with Ann Patty. Though it may not be an accurate version, it counts as data from the author, though with the added reservation that unlike Hemingway's letters, Crews has an immediate sense of portraying the relationship to an audience.

The adversarial viewpoint expressed in Sample 10 is much in evidence here. One side is simply "wrong" [12.4]; the other side is simply "right" [12.5]. Crews did not, like Hemingway, offer effusive apologies or claims that he wished he could comply. Instead of appealing to some formalist or perfectionist skill, Crews has the more visceral appeal to "instincts" instead of speculating about success chances. He seems to have found his own peculiar combination of vindictiveness and perfectionism, each of them nourishing the other: the work is perfect in itself, and aggressive authors are entitled to wreak vengeance on readers who do not recognize this. Horney

notes in this connection that it is typical of the arrogant-vindictive type to divide the entire world between one's self and one's supposed adversaries, which can make it rather difficult to engage in collaborative projects.

However, Crews' vindictiveness seems to be focused on the representatives of the publishing industry. If he is sincere, then he has inclinations, as we will see in Sample 16, to show support for other authors by bringing them to the attention of the editors he knows in New York City, but as we shall see later on, vindictive traits surface very readily in regard to literary critics and book reviewers. In return, some of the interview data indicated that his relationship to his editor, Ann Patty, is not so confrontational as the samples we have seen make it sound.

In applications of personality theory, it is important to be careful about making causal attributions of the kind that have led to some discomfort about Freudian psychoanalysis in which specific biographical events of the childhood become the direct causes of neuroses in adulthood. It is therefore not a matter of asserting that specific personality trends compel authors or mediators to communicate in certain ways, nor that adoption of specific discourse strategies entrenches and reinforces personality traits. There seems to be an interaction in which certain personality traits make certain discourse moves more likely to be managed in one way than another and that these moves, in turn, can constitute a pattern or routine an author or mediator will adopt when there are not cogent motives to do otherwise. Like Freudian psychology, we are obliged to assemble evidence from sources, some more direct and some more indirect. In the case of authors, we do after all have their literary works, which give ample evidence of expansiveness to corroborate our hypotheses based on the data we have examined here. Given Hemingway's interest in hunting and gambling in his works, we are not

surprised when his expansive treatment of his editors falls back on metaphors from these areas. Similarly, given Crews' preoccupation with bodily violence, it is hardly surprising to hear him produce as a metaphor for the craft of writing an actual fight in the July 7 interview.

SAMPLE 13

[13.1]Because--it's just like the first few rounds in many fights--after you get hit the first five really good shots, then you don't really feel the punches anymore. [13.2]I mean, blood can pour off you like rain and you don't feel them anymore. . . [13.3]But you don't feel anything. That's the . . . working day for a writer. (Crews, 1990b, p. 13)

This portrayal of "the working day of a writer" would probably astonish a host of writers whose reputations are considerably less disputatious than Crews'. It becomes coherent only if we suppose a fundamentally adversarial and persecuted role for the writer, who then survives only because he has lost his sensitivity to continued indignities, and blows of outrageous fortune.¹

Translated into terms of literary interaction, we might expect a writer with strategies like Crews' to do what Hemingway did, but for different reasons, namely to simply break off the contract if the editor does not give in. As we saw, Hemingway was able to channel his expansiveness such that he could apply it to his authorial role much more promptly than to his business role. Breaking his contract with Liveright, while indicative of an expansive tendency, made good business sense, as compared to breaking off a contract

¹In a personal communication regarding the discourse analysis of violence in language, Beaugrande helped me draw some parallels between the literary and literal lives of writers like Crews. For instance, the adversarial stance Crews supposes in Sample 10 is analogous to his legendary anecdotal willingness to engage in barroom brawls where he takes on all comers, making for daunting odds while creating the underdog position he assumes as both writer and fighter.

when no other publisher is on the horizon. Some of the data indicated that for Crews this final step is more of a fantasy.

SAMPLE 14

[14.1]While I didn't say it to her, I was perfectly willing to say,
 [14.2]"Well, we'll tear up this contract, try to sell it to somebody else.
 [14.3]Whatever money they give me, I'll give to you. [14.4]If it doesn't
 cover what you gave me, then I'm in debt to you that much until I
 make it back it writing." (Crews, 1990b, p. 16)

Here he describes his inward vision of breaking a contract, and, curiously, instead of discoursing on the obligations of the artist or the perfection of the work, the key concern here is money. Like Fitzgerald and Hemingway, Crews evidently lives on money he has not yet earned and so occasionally lapses into discourse moves fraught with the terminology of banking and commerce. An ultimatum that is never delivered is a curious discourse move, though doubtless common enough in everyday interactions with people whom we' would like to threaten more severely than we dare to do, especially when we owe them money.

Expansive Solidarity

A further reminder that authors are not incarnations of specific personality types can be seen in a discourse move whose expansiveness is much more "allocentric" which is Horney's term for the ability to adopt a perspective of other people, as opposed to "autocentric" which refers to the genuine self-centered egotist. Authors whose expansiveness can take the forms of perfectionism, narcissism and arrogant-vindictiveness, as we shall see, are quite capable of setting self-interest aside to meet their needs for supporting other authors, particularly ones whose reputations have not yet been established. The apparent contradiction here might be resolved in

several ways. The successful author may see the unsuccessful one's vicarious representations of the self so that their show of support has a symbolic other-directed component, or they may see an interest in solidifying the group of authors as a whole in order to gain leverage against possible opposing forces, including not just an unappreciative society, but publishers who might exert pressure. Or, again, the show of support might be part of the program for meeting the need of a literary reputation, namely that a recognized author is both sufficiently discerning and sufficiently at the center of things to spot new talent without the trappings of success. And finally, there is always the prospect that the authors one helps will later be in a position to help you.

The authorial need of literary authors to support other authors, as we noted in the first section, is somewhat different from the needs for literary reputation and successful publication. Here the motive is closer to altruism and solidarity; but, of course, such support creates a need for reciprocity at some future time when those other authors may be in a better position to give it, as proved to be the case when Ezra Pound supported T. S. Eliot's efforts and then was later rescued from disgrace and obscurity by Eliot's advocacy after World War II. In Hemingway's case, he was the beneficiary of such support from Gertrude Stein and later from F. Scott Fitzgerald, who was already established. The discourse moves of showing support, whatever the motivations, are at least fairly easy to recognize, as we can see in this letter by Fitzgerald, dated October 10, 1924, as Fitzgerald brings the then relatively unknown Hemingway to the attention of the editor Maxwell Perkins.

SAMPLE 15

[15.1]The royalty was better than I'd expected. [15.2]This is to tell you about a young man named Ernest Hemmingway, who lives in Paris,

(an American) writes for the transatlantic Review & has a brilliant future. [15.3]Ezra Pound published a collection of his short pieces in Paris, at some place like the Egotist Press. [15.4]I haven't heard now but it's remarkable & I'd look him up right away. [15.5]He's the real thing.

[15.6]My novel goes to you with a long letter within five days.

[15.7]Ring arrives in a week. [15.8]This is just a hurried scrawl as I'm working like a dog. [15.9]I thought Stallings's book was disappointingly rotten. [15.10]It takes a genius to whine appealingly. [15.11]Have tried to see Struthers Burt but he's been on the move. [15.12]More later.

[15.13]P.S. *Important*. What chance has a smart young Frenchman with an intimate knowledge of French literature in the bookselling business in New York. [15.14]Is a clerk paid much and is there any opening for one specializing in French literature? [15.15]Do tell me as there's a young friend of mine here just out of the army who is anxious to know. (Kuehl & Bryer, 1971, p. 78)

We see the typical discourse moves of dealing with business, in this case "royalty" [15.1]--money was to be a constant topic in Fitzgerald's discourse with his mediators. Of course, Fitzgerald does not neglect to point out that he deserves it all, in view of his "working like a dog" [15.8] so that his "novel can go to you within five days" [15.6] and Fitzgerald has an ancillary request that Perkins is to provide information by using personal connections, as Hemingway did with Wilson in Sample 1, though more work is certainly implied here for Perkins than Hemingway was requesting from Wilson. The phrase "this is to tell you" [15.2] should normally be at the very opening of a letter under the salutation, but Fitzgerald's preoccupation with money got the first billing; we might expect some thanks here, but as with Hemingway's opener, none is provided, and we suspect that the real purpose of the letter was not, in fact, "to tell you about a young man named Ernest Hemingway" but to assure Perkins that Fitzgerald is appreciative and, of course, does deserve the money. Yet another similarity with Hemingway's letter to Wilson, which we read as Sample 1, is the evident haste and

callousness of the writing, including a number of misspellings, right down to Hemingway's own name and Pound's as well. Fitzgerald doesn't bother to get the facts straight, such as the exact title of the book or the name of the press, nor, indeed, does he give Hemingway's address, merely assuming that Perkins will know how to go about getting it. The final similarity is that Fitzgerald, like Hemingway, expects the recipient of the correspondence to do what's proposed in a hurry, as evidenced by phrases such as "right away" [15.4] and "anxious to know" [15.15]. The irony of Fitzgerald's impatience is much stronger than Hemingway's because, as we see in [15.6], a chief motive for the letter is to reassure Perkins about a manuscript that is being expected.

Sample 15, like Sample 1, indicates that the discourse which authors address to their mediators may be far from simple or straightforward. Several actions usually occur simultaneously, often in spontaneous mixtures or alternations, and seemingly minor details may prove to be quite significant. Moreover, such discourse does give some reliable indicators of personality type when we consider the kind of contexts that are being constructed and what sort of actions the correspondents are doing or being expected to do. In these samples, we can deduce that Hemingway and Fitzgerald tend to be expansive types, and that their level of cooperation might be relatively low, even though the two samples in question are not directly concerned with collaborating on the production of literary works. Even the apparent altruism of supporting other authors or "specialists in French literature" [15.14] is a bit double-sided in that the effort it cost Fitzgerald is minimal, even to the point of not bothering to supply helpful details and concrete information about Hemingway. Also, Fitzgerald's move to support Hemingway establishes an air of confidentiality, as if letting

Perkins in on some important secret or up-to-the-minute gossip about the literary scene. We will be seeing much more of this kind of "shop talk" in the discourse of authors with their mediators, and doubtless it is strategic to reassure the mediators that as an author, one is, after all, very much on top of the latest trends and hottest names. Indeed, keeping up might well be suggested here as part of the motive to explain why Fitzgerald has evidently not been as prompt in getting the novel to Perkins as would have been appropriate--the importance of negotiating timing and deadlines will be highlighted in the fourth chapter. It is worth remarking, too, that Fitzgerald would have hardly seen Hemingway as a competitor at that time, since the two talents and their works were utterly distinct. In any case, Fitzgerald had strong reasons to be grateful to Perkins, and no form of reciprocation could surely be more relevant than telling his editor about a "brilliant" but not yet discovered talent. Fitzgerald provides the highly valuable commodity at virtually no cost to himself, which is not insignificant in view of the regularity with which Fitzgerald approached Perkins for sums of money, which were sometimes quite considerable.

My interview data provided some evidence that Harry Crews, too, takes pride in showing support for other authors, although the discourse moves in which he demonstrates this pride are also instrumental in building his own reputation.

SAMPLE 16

[16.1] When I come across something I recommend it to--if I haven't worked with them, I know them, damn near every editor in New York. (Crews, 1990b, p. 25)

We can contrast this with a more self-effacing type, Enid Shomer, who answered my question about supporting other authors in a decidedly more altruistic tone.

SAMPLE 17

[17.1]Yeah. [17.2]I think even other writers maybe feel some of that obligation. [17.3]I do . . . I feel like there's a real obligation to encourage people . . . I am a kind of a cheerleader, you know. (Shomer, 1989, pp. 46-48)

This statement in no way attempts to build Shomer's own reputation, but rather the self-irony of invoking "cheerleading," [17.3] which is an adolescent function requiring only a loud voice, lots of enthusiasm, and possibly good looks. Also the term "obligation" occurring twice in the sample is more typical of the self-effacing than the expansive discourse, particularly when it comes to the speaker having the obligation to do something rather than somebody else having to do something for you.

Shomer's account of the capacities for literary discernment involved in supporting other authors has self-effacing qualities, too.

SAMPLE 18

[18.1]I think you have to--I don't want to say you have to be a genius to spot genius--but you have to be a working writer, I think, or a very, very well-read reader either one. Or a very open-minded teacher. [18.2]Somebody who's constantly working with the language and really reads a lot, to spot talent. (Shomer, 1989, p. 47)

Shomer immediately disassociates her claims from the concept of "genius" and replaces it with the much more modest ones of being "a working writer" or a "very well-read reader" [18.1] both of which are claims she can reasonably make for herself. Even this modest move is toned down by proffering the "open-minded teacher" [18.1] who might not, in fact, be included under the two previous headings. The final category of "constantly

working with the language" [18.2] presumably includes the entire set of previously suggested qualifications but is characteristically vague. In the same interview, Shomer expressed her satisfaction when she brought a new writer to her agent's attention as rewarded by being told "You must be a very good judge of these things," which she told me she took as a confirmation of her own abilities as a writer, though her self-effacing tendencies prevented her from saying so to the agent at the time.

These various samples suggest that even the characteristic discourse move shared by many authors, namely the support of other authors, assumes discursive forms peculiar to the several personality types. We are thus in a position to differentiate both the need to be supportive as such and the other types of needs that are associated with it in discursive practices. For Fitzgerald, the show of support was accompanied by a reassurance of working very hard. For Crews, a show of support was obviously reputation building. For Shomer, the support was part of her need for mild praise and indirect recognition as a writer. We would expect the self-effacing type to be much higher in collaboration than the more expansive types, and we will see some evidence for this later on.

Living with Expansiveness: The Editor's View

After looking at authors, we can now turn to the editors. To the degree that authors tend to be expansive, editors would find it advisable to be self-effacing at least some of the time, simply to avoid conflicts and crowding. The editor can reserve expansive moves for a time when the author's expansivity gets out of hand, for instance in refusing all suggestions or failing to deliver promised works. In Third Force psychology, it is widely

believed that expansive types function well in interaction with self-effacing types. The advantages for the expansive types are obvious, but Horney also remarks that the self-effacing types seem to get a vicarious satisfaction by admiring in other people the expansiveness they powerfully suppress in themselves (Horney, 1945, p. 220).

We would thus expect initial contacts on the part of publishers to prefer self-effacing moves, and this is, indeed, what we find with Maxwell Perkins, whose skill as an editor is eloquently attested to by his skill in dealing with expansive authors. It would be interesting to have a copy of the letter he wrote to Hemingway, acting on Fitzgerald's tip, but it is not included in published correspondence. Still, we can get the flavor from an unpublished letter he wrote to Lewellyn Powys dated August 24, 1933.

SAMPLE 19

[19.1]Will you allow me to express my admiration for your "Ebony and Irony?" [19.2]I read the stories in the early spring, beginning in the languid mood of the "jaded reader,"--but that passed almost in an instant. [19.3]Black Gods left upon me the strongest impression in the end--possibly because it stood at the beginning and I read it first. [19.4]We [this replaces a scored-through "I"] dislike to add to the importunities of publishers, which are often merely troublesome; but I wish to have you know of the interest this book has roused in us and of the pleasure it would give us to hear professionally of any new plans for fiction, if ever you should care to turn this way. [19.5]Curiously, I had no idea you were in this country till a few days ago when I got Van Wyck Brooks to give me your address. (Perkins, 1936, p. 1)

We clearly see the typical strategy of the self-effacing type to express strong admiration for other people's works, just the reverse of what the expansive type would do; in fact, Horney sees an intimate connection here. Editors, of course, have additional reason to know that authors can seldom hear too much praise of their own work, especially if presented in dramatic

tones (e.g., as a sudden release from a "languid mood" [19.2]). Also, such praise is the perfectly logical anticipatory move to the editor's soliciting move for future works. Perkins, in fact, merges the two moves by combining his request for "new plans for fiction that might come their way" with a renewed expression of "interest" and "pleasure" [19.4]. Particularly significant indicators of self-effacement can be seen not merely in expressing "dislike" about having to be "importunate" and "troublesome" [19.4], but also in striking "I" and replacing it with "we" [19.4], thereby reducing the apparent initiative on Perkins' own part, which was clearly connected to first person pronouns to his reading experience portrayed earlier in the letter. The shift in pronouns might also suggest that Perkins is expressing his "admiration" [19.1] in his capacity as a person and an individual reader, while his business moves reflect his professional role and his solidarity with his publishing house. We might then understand the shift between the "I" (personal reader) who "wishes" and the "us" (publishing house) whose "interest and pleasure" have rather different motivations than merely reading good literature. There is also a taste of self-effacement in Perkins' admission of not knowing where the author was, but it is skillfully blended both with an explanation of why Perkins would not have sought contact earlier and of a name dropping that could hardly fail to flatter. Even the word "curious" [19.5] is flattering in suggesting the presence of such a prominent person in the same country.

This letter makes an interesting comparison to Hemingway's approach of Edmund Wilson, since in both cases the addressee is a highly respected literary personage, and again personality types prove revealing. We saw that Hemingway goes about soliciting reviews with heavy hints, though he stops short of actually requesting Wilson to write one or to tell other people to do

so. Perkins also makes no direct requests that Powys ought to write anything, but merely implies that it is reasonable to expect such an action. A further similarity is the name dropping, although Perkins handles it much more skillfully, as we saw, in tying it to other discourse moves, whereas Hemingway is baldly stating that his publisher and the reviewer Stein are to be considered to be very good. There is not the remotest hint of impatience or speed in the Perkins letter, whereas Hemingway's letter is heavily charged with it. Perkins' effusive protestation of admiration is in contrast to Hemingway, who doesn't express any admiration of Wilson, limiting his qualities to being "terribly good" on the condition that he does what Hemingway says, and of course Perkins in no way falls back on a lack of knowledge or uncertainty about procedure, which we saw Hemingway using as a move to shift the responsibility for initiative over onto Wilson. Emblematic of this is the evident care that Perkins has taken composing the letter, versus the absentmindedness and haste indicated by Hemingway's (and also by Fitzgerald's) examples in Samples 1 and 15.

Yet in all cases the writer of the letter certainly has excellent motives to be obliging, admiring and encouraging to the receiver. It seems difficult to explain the enormous discursive contrasts unless we refer in some way to contrasting personality types whose influence extends well beyond the concrete situation in which authors and editors find themselves in their roles as collaborators in "literary production." Perkins clearly recognizes that a carefully written and congenial letter can easily be interpreted on the part of a potential author as a foretaste of the consideration and support the author can expect throughout the relationship. Hemingway, in contrast, implies that Wilson should feel rewarded enough at being sent slim volumes of works

by an unknown author and in being instrumental in seeing that positive reviews are published.

What expansive authors see as "censorship" or violation of their work's "integrity" naturally looks different from the editor's standpoint. The data from my interviews with editors indicated that they certainly do not see themselves as censors as when Barbara Hamby, Christy Sanford's editor, said that censorship played no part in her job. Joel Weinstein, another editor introduced by Sanford, elaborated.

SAMPLE 20

[20.1]Censorship is very definitely not a part of what I do. [20.2]I simply reject material from writers whose ideas I don't agree with. [20.3]Only once in seventeen years have I suggested to a writer that he ought to dispose of a poem because of what it contained, a poem that linked the invention of the atomic bomb with Jews desiring revenge for the Holocaust. (J. Weinstein, personal communication, March 17, 1990)

Although Weinstein rejects the notion of censorship, he does reserve the prerogative of rejecting material for which censorship might be necessary. His anecdote about a single occasion induces a sufficiently extreme case that few people would call him severe for discouraging the poem in question.

If the samples we have reviewed in this chapter are any indication, expansive authors do not seem to expend careful composition on their communications with their editors. We would expect, and we do see, an opposite tendency with the editors urging authors, especially ones with whom they are not yet in a business relationship. We can get more data on this point from the complicated affair of Hemingway's change of publishers, plotted in his New Year's Eve, 1925, to New Year's Day, 1926, letter to Fitzgerald.

SAMPLE 21

[21.1]Have just received following cable from Liveright-- Rejecting Torrents of Springs Patiently awaiting manuscript Sun Also Rises Writing Fully--

[21.2] I asked them in the letter I sent with the Ms. to cable me their decision. [21.3]I have known all along that they could not and would not be able to publish it as it makes a bum out of their present ace and best seller Anderson. [21.4]Now in 10th printing. [21.5]I did not, however, have that in mind in any way when I wrote it.

[21.6]Still I hate to go through the hell of changing publishers etc.

[21.7]Also the book should come out in the late Spring at latest.

[21.8]That would be best. Later would not be bad but Spring would be ideal.

[21.9]My contract with Liveright--only a letter--reads that in consideration of theyre publishing my first book at their own expense etc. they are to have an option on my first three books. [21.10]If they do not exercise this option to publish within 60 days of receipt of Ms. it lapses and if they do not exercise their option on the 2nd book it lapses for 3rd book. [21.11]So I'm loose. [21.12]No matter what Horace may think up in his letter to say.

[21.13]As you know I promised Maxwell Perkins that I would give him the first chance at anything if by any chance I should be released from Liveright.

[21.14]So that is that.

[21.15]In the meantime I have been aproached by Bradley (Wm Aspenwell) for Knopf.

[21.16]In the meantime I have the following letter from Louis Bromfield.

[21.17]Dear Ernest--Appropos of "Torrents of Spring" I received a letter today from Alfred Harcourt who replied at once to a line I had written / taking the liberty after talking with you / regarding the chances of your shifting publishers. [21.18]He is very eager to see the Anderson piece and is thoroly familiar with your stuff--both in the magazines and In Our Time. [21.19]In this connection he writes--

[21.20]"*Hemingway is his own man and talking off his own bat.*

[21.21]*I should say, Yea brother, and we shall try to do the young man as much credit as he'll do us, and that's considerable.* [21.22]*I'd like to see his Anderson piece.* [21.23]*It's a chance for good fun, if not for too much money for either of us.* [21.24]*Hemingway's first novel might rock the country.*["]

[21.25]He also stands ready to advance money in case you need it, as soon as you like, provided you are free of Liveright and want to go to

Harcourt. [21.26]I was pleased to have so prompt and interested an answer, though of course, it was to be expected, etc.

[21.27]So that's that.

[21.28]In any event I am not going to Double Cross you and Max Perkins to whom I have given a promise.

[21.29]I will wire Liveright tomorrow A.M. to send Manuscript to Don Stewart care of the Yale Club, New York (only address I can think of tonight) and summarize by cable any propositions he may be making me in his letter.

[21.30]It's up to you how I proceed next. [21.31]Don I can wire to send Ms. to Max Perkins. [21.32]You can write Max telling him how Liveright turned it down and why and your own opinion of it. [21.33]I am re-writing The Sun Also Rises and it is damned good. [21.34]It will be ready in 2-3 months for late fall or later if they wish.

[21.35]As you see I am jeopardizing my chances with Harcourt by first sending the Ms. to Scribner and if Scribner turned it down it would be very bad as Harcourt have practically offered to take me sight unseen.

[21.36]Am turning down a sure thing for delay and a chance but feel no regret because of the impression I have formed of Maxwell Perkins through his letters and what you have told me of him. [21.37]Also confidence in Scribners and would like to be lined up with you.

[21.38]You, however, are an important cog in the show and I hate to ask you to write even one letter when I know you are so busy getting away and all.

[21.39]However there is the situation.

[21.40]I dont know exactly what to write to Bromfield. [21.41]Perhaps you will suggest something. [21.42]In any event say nothing to Bromfield who has been damned decent, nor to anybody else in Paris till you hear from me.

[21.43]I will wire Liveright in the morning (to send Ms. to Don at Yale Club). [21.44]Then when I hear from you I can wire Don to send Ms to Maxwell Perkins. [21.45]Write me Scribners' address.

[21.46]Today is Thursday. [21.47]You will get this letter on Saturday (perhaps). [21.48]The mail boats leaving are the President Roosevelt on Tuesday and the Majestic and Paris on Wednesday. [21.49]Mark your letter via one of the latter 2 ships and it will go fastest.

[21.50]Have been on a long trip all day. [21.51]Tired as hell.

[21.52]Chinook for ten days. [21.53]Snow all gone to slush.

[21.54]Suppose that I will spend all my advance royalties on cables again this year. [21.55]Oh yes. [21.56]That reminds me that the advance I want is \$500. [21.57]The advance I had on the Short Stories was \$200.

[21.58]God it feels good to be out from Liveright with the disturbing reports I have had from Fleischman etc. [21.59]Liveright supposed to have dropped \$50,000 in last theatrical venture. [21.60]Has sold 1/2

business, sold Modern Library etc. [21.61]They ought to get someone like Ralph Barton or [John] Held or [Miguel] Covarrubias to illustrate the torrents. [21.62]It has 5000 more words than Don's first parody Outline of History [1921].

[21.63]Well so long. [21.64]I'm certainly relying on your good nature in a lousy brutal way. [21.65]Anyway so long again and best love to Zelda and to you both from Hadley and

Ernest

[21.66]New Years Morning P.S.

[21.67]Got to worrying last night and couldnt sleep. [21.68]Do you think I ought to go to N.Y.? [21.69]Then I would be on the spot and could settle things without a six weeks lapse between every proposition. [21.70]Also could be on hand to make or argue any excisions on Torrents. [21.71]If Liveright wants to hang onto me as his cable indicates could settle that. [21.72]Also should get In Our Time plates if I change publishers. [21.73]Etc. [21.74]Meantime I have to wait at least 2 weeks more for my new passport. [21.75]Old one ran out Dec. 20. [21.76]Applied for new one Dec. 8 or 9--takes 5 weeks for it to come.

[21.77]Well so long anyway. [21.78]Bumby's very excited about going to get his new jockey cap, whip etc. [21.79]I'm going down to get them through the Customs today.

[21.80]Best to you always,

[21.81]Ernest (Baker, 1981, pp. 183-185)

As always, Hemingway jumps to business instantly, though in this case with an unusual dramatic gesture. We get a fairly full glimpse of Hemingway's strategies here and of the expansive tendencies that guide them. He immediately has a narcissistic explanation for the rejection he has received. From an editor's standpoint, it would be sheer nonsense to reject an author on the grounds he was promising to be too good. If Hemingway is going to overshadow Anderson, then it will happen irrespective of which publisher Hemingway has, and Liveright would be foolish to want him anywhere else. The otherwise mysterious fragment "now in tenth printing" [21.4] suggests that, on the contrary, it is Hemingway who is envious at the moment. Not a word is lost in questioning the merits of the rejected complete

manuscript which Max Perkins craftily described, in Sample 4, as "grand and not censorable."

But Hemingway's expansive hastiness exerts different demands on him, since he can see that changing publishers would clearly mean a delay in publication, and, of course, the money he could expect from it; and the delay seem to disrupt his sense of which season of the year is the best for bringing out new books. (Perhaps this "spring" would bring torrents of cash.) The narcissistic author Hemingway abruptly yields to the calculating business Hemingway, and the discourse shifts to the vocabulary of publishing and commerce. The contract with Liveright contains two clauses he can use as a pretext to break it. There is a discrepancy here in terms of the contract, vis-à-vis what he tells Perkins, namely that here the option of 60 days is being applied to the first book, whereas in the letter to Perkins, the 60-day option expressly applies to the second book. The difference is absolutely crucial, since at the moment Liveright is left hanging without having The Sun also Rises in hand at all, so that the only thing Hemingway would need to wreck the whole process would be a minor delay in its publication; so it seems likely that the version quoted to Perkins was the accurate one. Nonetheless, the expansive Hemingway is not to be lightly rejected, and his vindictiveness at this event gains the upper hand and legitimizes his sense that he is "loose," though in the immediately following sentence he senses that Horace Liveright will have grounds to question such an interpretation of the contract and, indeed, Hemingway's business ethics in principle.

The next paragraph of the letter also gives an inaccurate replay of the letter to Perkins in which there was actually no talk of "being released from Liveright," but for Hemingway, "that is that" [21.27]. We can see what is going to happen to Liveright when he tries to settle the matter amicably.

However, if that is that, the news about Knopf is technically irrelevant, but, of course, it serves Hemingway's expansivity perfectly in a moment when he might otherwise be a bit at loggerheads. Apparently the wording of Bradley's "approach" is not quite what he should have said had he known Hemingway's modes of interaction, and the limelight is instead given to Harcourt.

Hemingway lovingly retypes the letter from Bromfield, which in its turn purports to retype a letter from Alfred Harcourt. The style of letter either suggests that Bromfield is adding some flair or, if this is actually what Harcourt said, he was cleverly playing up to Hemingway's macho self-image, even down to the metaphors, and, of course, not forgetting to mention the all-important factor of "money." One wonders if the original phrase "too much money for either of us" [21.23] is an accurate rendition, since the whole tone of the pitch should be too much money for us or too little for him; the idea of Hemingway rejecting a contract for offering too much money is so ludicrous we can dismiss it out of hand. Bromfield is also quite familiar with "Ernest," as we see from mentioning that Harcourt replied "at once," was "prompt and interested" and stressing that "it was to be expected" from anyone who is "thoroughly familiar with your stuff." Bromfield then puts "advance money" in front of "Ernest" and adds a nice self-effacing touch saying he was "taking a liberty" in mentioning Hemingway's situation to Harcourt.

The renewed refrain "that's that" must have a different function here than it did before, because the first "that's that" was in the context where it was perfectly plain what Hemingway was going to do to the unsuspecting Liveright, whereas here there is no indication what Hemingway feels disposed to do about Harcourt's feeler. Later in the one-sentence paragraph, however, there is a situation that has an even different function, namely it solidifies Fitzgerald's role in helping Hemingway get what he wants, as if the

situation itself, and not Hemingway, is urgently requesting Fitzgerald to "write one letter," whereas it is, of course, Hemingway's machinations that are still in the process of creating what here is announced with finality as "the situation." Precisely where Hemingway is assiduously engaged in bringing about an otherwise unexpected and unnecessary state of affairs, he passes the torch to Fitzgerald as the one whose role in the whole business looks to be rather demanding. Hemingway "may hate to go through the hell of changing publishers" [21.6], but he plainly wants company in hell, and Fitzgerald is the one who is to stoke the fire. We are obliged to consult his follow-up, again invoking a promise which, at least on the basis of his letter to Perkins in Sample 2, had not actually been made as such. Expansively overlooking the inconsistency, he immediately announces the action of wiring Liveright, which becomes part and parcel of a move which ought to be obvious as a "double cross" to any but the most expansive author. The plan of the discourse becomes clear after this--namely to put the brunt of the negotiations onto Fitzgerald, just as Hemingway protested ignorance of "how to proceed" when he wanted Wilson to do something in Sample 1.

Fitzgerald's job is to convey Hemingway's own side of the story about Liveright, presumably including the expansive alibi of "making a bum out of their star author" and heaping his own praise ("opinion") to assuage hesitations Perkins might have. Moreover, Fitzgerald is to pressure Perkins into accepting the manuscript rather than risking a severe affront to an author who has an offer to be "taken sight unseen." Fitzgerald gets the full treatment, even though if he has any sense, he can see perfectly well that Hemingway is jeopardizing his chances. Hemingway tells him not once, but twice, though the second protestation is not strictly accurate, since he is not yet "turning down a sure thing," and he can always go to Harcourt later, with

appropriate excuses if Scribner's doesn't work out. Similarly, although Fitzgerald can see his obvious importance to Hemingway's plan, he is described in an utterly inept metaphor--mixing machines with the theater--as an "an important cog in the show." As a consolation of sorts, Fitzgerald is tossed some flattery of Perkins and of himself as someone to be "lined up with." Fitzgerald is also to conjure up some idea of how to handle Bromfield [21.41]. The further paragraph about wiring Liveright is totally unnecessary, since it merely repeats with less precision what he explained before. What can be its function here, if we assume--and the letter gives good evidence for this--that Hemingway is paying attention to what he is writing? One motive might be to give this plan a sense of finality and to reassure Fitzgerald that Hemingway himself has it firmly in mind. But there is a subtle change between the two paragraphs in that Fitzgerald is now required to contact Hemingway before the wire can go to Don at the Yale Club. Also, the request for Scribner's address might easily be conveyed in such a message, but Hemingway obviously wants to get the manuscript out of Liveright's hands instantly, even though he'll have to go a roundabout way before getting to Perkins. The paragraph about mail boats is similarly strategic in trying to get Fitzgerald steamed up into the proper mood of haste. On top of all the other prods the letter contains, it also supposes as an accomplished fact that Fitzgerald has written a "letter" between Saturday and Tuesday, despite how much Hemingway "hates to ask you to write even one letter," to say nothing of the letters to Perkins and Bromfield that seem to be involved in Fitzgerald's assignment as well. A brief pause which might be considered friendly gossip about a trip and the weather does not sustain even for a single paragraph without Hemingway coming back to the matter of money, which "reminds him" (despite the fact that he has had to make an

abrupt topic shift here) that Perkins had better know that he's to cough up \$500.00 at once.

It is typical for Hemingway that he does not feel at all abashed when he now gives his true reasons for dumping Liveright, namely suspicion that the company might not be financially sound. Presumably Fitzgerald will have the good sense to approach Perkins more openly than Hemingway is ordering him to do with the official version about endangering Anderson, to judge by Fitzgerald's quote, from a letter of May 12, 1927, that "it is all bull that he left Liveright about that story." Hemingway does not appear to have anticipated that Fitzgerald could depart from his task even to this extent.

Yet Hemingway's expansiveness does not keep him from having misgivings about what he's up to in this letter. Perhaps he thinks he can fix it by admitting quite frankly that "he is relying on your good nature in a lousy brutal way," perhaps one of the most sincere things in the entire letter. But the postscript indicates he didn't quite feel he could let matters rest on this presumably humorous note and raises the prospect of "going to NY" so that he could do some of the leg work himself that he has been assigning to Fitzgerald in the letter. This would suit his expansiveness "settling things without a six-week lapse," and if "excisions on Torrents" are necessary, he could personally either "make" them (improbable) or else "argue" them (highly probable). Also, he had some sense that dropping Liveright will not be quite as easy as he has made it seem in the letter, yet lest Fitzgerald feel that he is completely off the hook and that there is no time pressure for immediate response, Hemingway has a proper story of higher circumstances--a passport involving "five weeks" delay, during which time, Fitzgerald is to infer, Hemingway, Perkins, Harcourt, possibly Knopf, Bromfield, and Don Stewart might all be waiting for Fitzgerald to do

something. The postscript concludes with another half-hearted attempt to be friends and gossipy, but one supposes the only reason he doesn't jump back to his expansive plans and schemes again is that the letter ends here.

In view of all this, the conjecture that Fitzgerald would presumably have the good sense to broach the matter more openly is confirmed by the January 28, 1926, wire he sent Perkins.

SAMPLE 22

[22.1]YOU CAN GET HEMINGWAYS FINISHED NOVEL
PROVIDED YOU PUBLISH UNPROMISING SATIRE HARCOURT
HAS MADE DEFINITE OFFER WIRE IMMEDIATELY WITHOUT
QUALIFICATIONS.

[22.2]FITZGERALD (Brucoli & Duggan, 1980, p. 187)

Fitzgerald must have realized that serving up Hemingway's alibi about Anderson with a straight face would be greeted with skepticism and perhaps the loss of some credit on Perkins' side. He describes the manuscript rejected by Liveright on his terms, which indicate the somewhat extortionary quality of Hemingway's plan, which is reinforced by forbidding "qualifications." However, the "definite offer" from Harcourt is a cagey falsification, since, if we take Bromfield's rendition of Harcourt's message to be either accurate or an overstatement, we can see that Harcourt has merely shown interest but not yet made an offer. This mixture of fact and fiction is an ingenious solution to the problems Hemingway has dumped in Fitzgerald's lap. Fitzgerald retains his credit on an issue Perkins can easily confirm by looking at a manuscript and has stretched the truth on an issue Perkins will be unlikely to disconfirm. From Perkins' standpoint, Hemingway's "situation" must have been a bit disquieting in committing his house to publish two manuscripts which he has not seen and one of which he has a great reason to believe will either not sell or will sell only on the basis

of whatever credit the author gains from the publication of the first. It is to Perkins' credit that having weighed the odds, he could see some long-run advantage in the short-run disadvantages. He must have been astute enough to know or guess what was going on at Liveright's; the mere fact that Hemingway did not write to him directly, and was putting things in Fitzgerald's hands should have tipped him off. Yet, as we see from his approach to Lewellyn Powys in Sample 19, he had a knack for being self-effacing not merely when it meant writing adulant, graceful letters in response to stubborn, aggressive ones, but also for laying out money for a whole set of projects of which he knew only some of them were likely to fulfill their promise.

Conclusion

In this chapter we have been concerned with discourse moves in the interaction of authors with mediators as well as with other authors, when the degree of collaboration tends to be rather low. The discourse moves accordingly tend to follow typical patterns in which expansive authors make demands on other people in pursuit of their need for literary reputation and financial success, such as opening a letter immediately with reference to business, dropping frequent and heavy hints that cash advances would be most appropriate, dropping names of distinguished people with whom one is associated, prodding others to do their share as quickly as possible, and mixing what would seem to be personal or family gossip with these other plans and needs. Specifically in respect to their editors, the expansive authors resist making changes or omissions in their works, offering a variety of arguments as to why the changes cannot be made, especially on the

grounds that even minor alterations would cause major losses in artistic quality. This stance toward editors has been shown to indicate all three subtypes of expansive tendencies described in Third Force psychology. The most prominent that we looked at was the perfectionist tendency to insist that one's authorial work was done with a maximum of care and attention, whether or not this portrayal could be considered accurate. The next most prominent was the narcissistic tendency, in which the author basks in his or her role as a prominent personality who should not be troubled by complaints and requests made in the name of the reading public (the common people). The least frequent was the arrogant-vindictive tendency to feel that one's mediators are generally in league against you and determined to force their standards and preferences on your work; here even the slightest division of opinion can escalate into a major confrontation. All three expansive subtypes are calculated to give the author a decidedly stronger position than the mediators, whether or not they represent consistent personality tendencies of the authors throughout their entire daily lives. We have seen that authors can be quite supportive of other authors despite their expansiveness in dealing with editors and publishers, and I have suggested several possible motives for this. Perhaps the tendency to focus one's expansiveness on one's role as an author on precisely those occasions when your authorial skills are questioned, at least implicitly, by requests for changes, reflects the inherent expansiveness of undertaking to be a literary author in the face of the enormous competition from the classic literature of the past and, specifically for American authors, the overpowering comparison with European literature.

A corollary of expansive authors tends to be that editors will become skilled in assuming self-effacing stances unless they have good motives to be

otherwise, such as when strong action is necessary with authors who are getting totally out of line. This has its own effects on the discourse coming from the editors. As we have seen, they consistently participate in the activity of building the author's literary reputation, but this time with the goal of persuading changes to be made on the grounds that this will result in a version more in keeping with such a high reputation. Editors are also likely to have more elegant and subdued discourse moves for getting authors to do things than the authors are likely to practice back upon them. The number of requests is much smaller, and they do not include leg work such as running out and paying bills; on the contrary, editors skillfully use the prospects of cash advances to keep the relationship oiled that might otherwise have some grating effects on all concerned. Thanks to these talents, situations in which collaboration might be very low indeed are kept at a fairly balanced and reasonable level, though as we have seen, the general atmosphere of low collaboration continually impends whenever one of the details of a particular literary work is called into question.

CHAPTER 3

DISCOURSE MOVES AND PERSONALITY TYPES IN SITUATIONS OF HIGHER COLLABORATION

Between Expansiveness and Self-Effacement: Primarily Fitzgerald's Great Hopes and Great Doubts for *The Great Gatsby*

The inherent implication about undertaking to be a literary author as an expansive move by no means insures that we will be finding a high preponderance of expansive personalities among the authors themselves. Indeed, authors of literature have contributed to world biography whole galleries of figures who centered their works on self-effacement. These authors would include Saint Augustine, Coleridge, Poe, Dostoevski, Dickinson, and H. D. We could also point out authors who centered their works on detachment, including Voltaire, Blake, Novales, Emerson, and Thoreau. Also, famous authors may well start out as expansive types and then move in maturity or old age toward other solutions. This group of authors would include Goethe, Wordsworth, and Whitman. And finally great authors are typically ones who can create characters with rich and complex personalities whose tendencies are by no means a simple mirror of their own, as Bernard Paris (1986a, 1991) has eloquently shown.

We saw in Chapter 2 that authors who are at times highly expansive can be much less so in other situations. In some cases, there seems to be a symbiosis between expansiveness and other tendencies, notably self-effacement, in which extremes in one direction are compensated for by brief interludes in the other direction. But there may be more depth than

regularity to these balances as a reflex of literary authorship in the shadow, as we have remarked, of great authors in the past. In this context, an author may be alternately expansive in planning new works and imagining their successes, and then self-effacing in wondering if they will match up to world standards and worrying that they might be failures. Authors in this situation should tend toward a significantly higher degree of collaboration than was shown in the data of Chapter 2. Their mediators, in turn, will not have to work so hard and skillfully in order to get things accomplished that seem desirable from their own standpoint. We should find evidence of all this in the discourse moves of authors and mediators.

F. Scott Fitzgerald appears to fit the more mixed personality type we have just described. We have already seen him going out of his way to assist Hemingway, though not to the extremes that Hemingway's "lousy and brutal" impositions expected him to. And we know from Fitzgerald's biography that he was continually plagued by self-doubts and lived in the shadow of failure and self-destruction in a manner reminiscent of some of his characters.

His need for literary reputation was accordingly a complex of needs, not merely for artistic expression, critical success, and popular success, but also with a need to be continually reassured and ego-boosted lest he be overtaken by his anxieties about his career and his projects. Fortunately, he was in the skilled hands of Maxwell Perkins, who was able to meet this complex of needs with singular acumen. If Hemingway was characterized by expansive hastiness about signing contracts, getting proofs, bringing books to market and so on, Fitzgerald's self-effacing anxieties required Perkins to expend extensive correspondence on getting Fitzgerald moving and keeping him there as long as it took to get a completed manuscript in hand and then

to get the revisions within any reasonable expanse of time. And, of course, he had to get Fitzgerald through the pains as marketing and reviewing took their course.

Clearly, Fitzgerald called for Perkins to adopt a considerably different approach than was needed for Hemingway. When Fitzgerald was expansive, Perkins could use self-effacing tactics to good purpose. When Fitzgerald shifted to self-effacement, Perkins could be more expansive, showing self-confidence and assurance in hopes it might be transferred to the self-doubting author. We will be seeing some fairly clear data for this in Chapter 4, which is concerned with the ways that editors can become expansive, and the degree of collaboration may be very low or very high, depending precisely on the strategies they adopt.

In a letter to Perkins dated April 10, 1924, we already see Fitzgerald effusively explaining why he has not delivered the manuscript of The Great Gatsby so far. The following passage is significant in showing the intriguing mix of expansiveness and self-effacement in Fitzgerald's view of his own work.

SAMPLE 23

[23.1]So in my new novel I'm thrown directly on purely creative work--not trashy imaginings as in my stories but the sustained imagination of a sincere and yet radiant world. [23.2]So I tread slowly and carefully & at times in considerable distress. [23.3]This book will be a consciously artistic achievement & must depend on that as the 1st books did not. (Kuehl & Bryer, 1971 p. 70)

The expansiveness of aspiring to "purely creative work" [23.1] and "consciously artistic achievement" [23.3] is tempered with the sober realization that his work in the past has by no means met these qualities--the characterization "trashy imaginings" [23.1] could hardly be more self-

effacing. In total contrast to Hemingway's claims about selecting every word with the utmost consideration, Fitzgerald portrays himself struggling along "slowly and carefully" and even "in considerable distress." The words "thrown," "tread," and "sustain" convey an imagery of physical stress and exertion which, combined with "distress," lend a remote and somewhat unreal quality to his vision of "a sincere and yet radiant world." As an excuse for slow progress on a promised work this would presumably be more convincing to an editor than references to whooping cough or the need to visit the Riviera or Spain, as in Sample 5. The slowness of production is paced in direct correlation to the artistic quality of the intended result so that Perkins would be inclined to sympathize, however disquiet he might have been about whether such a "distressful" undertaking would in fact succeed, and come to a conclusion that Fitzgerald's momentum gave out. Particularly troubling is the extremity of the contrast Fitzgerald draws between past work and expected work by vilifying the former and glorifying the latter.

A somewhat different image is created in a letter written just one day later (April 11, 1924) to Moran Tudury.

SAMPLE 24

[24.1]I am so anxious for people to see my new novel which is a new thinking out of the idea of illusion (an idea which I suppose will dominate my more serious stuff) much more mature and much more romantic than *This Side of Paradise* [. . .] [24.2]The business of creating illusion is much more to my taste and my talent. (Brucoli & Duggan, 1980, p. 139)

Here the self-effacement is merely implied, namely that his past work has not been very "serious" and "mature" [24.1]. The future holds the prospect of "new thinking" that will enable this increased "serious," "mature" output that would better suit Fitzgerald's "taste and talent." [24.1] But the

expansiveness is not unalloyed. Given Fitzgerald's personality, the expression "I am so anxious" [24.1] might well convey much more than, say, "I am very eager." Of more undeniable significance is that "illusion" and "the business of creating illusion" are proffered up as a dominant idea [24.1]. Looking back to his sincere yet radiant world, [23.1] this project has a somewhat paradoxical quality, since in ordinary reasoning illusion is widely seen as a preoccupation of people who are neither serious nor mature. Moreover, like the irony described by Paul De Man (1983, p. 222) as an inescapable and narrowing spiral, illusion tends to keep growing layers, so that thinking out the idea of an illusion can lead to the illusion of becoming more serious and mature, these two in increasing indecision as to whether or not it might be an illusion--maybe along with the taste and talent. So again the sum total of what appeared to be expansiveness is disturbingly ambivalent.

As interesting as Fitzgerald's case may be, it should be pointed out that his is by no means the only one. Though I approached my interviewees about this particular topic, Crews' data is put to best use in the next chapter. However, we can quickly illustrate that complex mixes such as expansion and self-effacement, as exemplified by Fitzgerald, do exist in other writer's attempts to meet simultaneous needs, as we see in Enid Shomer's ruminations about the goals of writing, and her needs to meet those goals.

SAMPLE 25

[25.1]So why would I spend my time writing? [25.2]Well, it's not for the money, because very few writers make a lot of money. [25.3]I do it because it fascinates me and it is a process of exploration for me. [25.4]So therefore when I get an idea for a story. . . I can't not write about it. (Shomer, 1989, p. 40)

As we have seen, Shomer is self-effacing in the sense that she sees the artist put under obligation to society, which in turn may well not appreciate the artist. We see that theme taken up from a different side here in acknowledging that financial rewards would hardly explain a career of "writing" [25.1]. Yet there is a subdued expansiveness conveyed by "fascination" and "exploration," which is both more modest and less stressful than Fitzgerald's image of how he "treads" [23.2]. Moderate, too, is her impression that initiative comes not just from her as a writer but "from the idea for a story," which leaves her no choice except to "write about it" [25.4]. We might recall from Sample 8 that for Shomer, artists are compelled to "tell you what they see," as if the work were some kind of a "clipboard." In both passages, Shomer is singularly reticent about the artistic quality of this seemingly inevitable activity and its results, and of course how to reconcile being driven by "observation" with "getting an idea for a story." Moreover, aside from "the money," what sort of audience response is involved here aside from the depressive reactions against "criticism" spearheaded by "government censorship?" Failing to address these issues suggests the partly detached strategy on Shomer's part.

But for Fitzgerald, detachment is no option. Neither his expansive nor his self-effacing sides were likely to get satisfaction without Perkins' mediation. Fitzgerald simultaneously craved financial and popular success on the one hand and the strongly-engaged and approving reader on the other hand. Perkins wanted to help him reconcile these two goals but sensed that these two goals are extremely difficult to combine. What for Fitzgerald may have been trashy imaginings in magazines was not merely an engine for his financial survival during a good period of his career, but also a vehicle for reaching a readership far beyond what could be expected for literary novels

of high quality. One might wonder whether Fitzgerald had a secret conception that an unsuccessful novel might be just the one with the most valid claims to artistic quality, which is not merely a rather logical notion but one that numerous literary authors with considerably higher aspirations than Fitzgerald's have expressed. Perkins' profound understanding of all this can be gathered from his letters such as the one of April 16, 1924, replying to Fitzgerald's own of April 10.

SAMPLE 26

[26.1]I understand exactly what you have to do and I know that all these superficial matters of exploitation and so on are not of the slightest consequence along side of the importance of your doing your very best work the way you want to do it;--that is, according to the demands of the situation. So far as we are concerned, you are to go ahead at just your own pace, and if you finish the book when you think you will, you will have performed a very considerable feat even in the matter of time, it seems to me.

[26.2]My view of the future is--particularly in the light of your letter--one of very great optimism and confidence.

[26.3]The only thing is, that if we had a title which was likely, but by no means sure to be the title, we could prepare a cover and a wrap and hold them in readiness for use. [26.4]In that way, we would gain several weeks if we should find that we were to have the book this fall.

[. . .] [26.5]I always thought that "The Great Gatsby" was a suggestive and effective title, --with only the vaguest knowledge of the book, of course. [26.6]But anyway, the last thing we want to do is to divert you to any degree, from your actual writing, and if you let matters rest just as they are now, we shall be perfectly satisfied. [26.7]The book is the thing and all the rest is inconsiderable beside it. (Kuehl & Bryer, 1971, pp. 70-71)

Perkins claims to understand exactly "what Fitzgerald has to do," which is sanguine enough, in view of the vagueness of Fitzgerald's sketch. His cannily selected term, "superficial matters of exploitation" allows him to address the notion of low-quality work without such locutions as "trashy imaginings" [23.1], and he accepts, indeed, reinforces Fitzgerald's

juxtaposition of past expectation such that change involved is not merely important but will lead to "doing your very best work the way you want to do it" [26.1]. The glib transition "that is," skillfully concealed that "the demands of the situation" in no way dictate to Fitzgerald doing what he is doing, but perhaps instead that he should be working much more diligently. Equally canny "and perhaps more sincere" is the prospect that it will be a "very considerable feat" if Fitzgerald does indeed "finish the book"; "when you think you will" is a bit empty, speaking to someone who seems to have indicated a very slight notion of when that could be.

Just as we would expect, Perkins explicitly radiates "optimism and confidence" in regard to "the future," again beautifying matters somewhat by basing this "particularly in the light of your letter" [26.2] where it might have been just as logical to say, "notwithstanding your letter."

We perceive from the next paragraph that Fitzgerald has been unable even to make up his mind about the title of the work. It might seem a minor matter, but for precisely that reason Perkins evidently sees it as a good first step in getting Fitzgerald into gear and, of course, to let him know that "several weeks" make more of a difference than his pace of work would seem to suggest. And to make things even easier, Perkins knows what title would be "suggestive and effective," and his "vague knowledge of the book" [26.5] could be another prod for Fitzgerald to let him know more. In combination with this, Perkins is careful to raise Fitzgerald's anxieties. He disclaims any intent to "divert you" "from your actual writing" [26.6] though it is hard to see how picking a title could be considered a diversion. Perkins also claims to be "perfectly satisfied," even with "matters resting," which is hardly a ground for satisfaction. Conversely, Perkins appears in the first person singular to judge the "considerable feat" and the "effectiveness of the title."

We recall from Sample 19 that the use of pronouns in Perkins' letter to Powys was eloquently managed to distinguish between the discerning and personal reader versus the company represented by the editor. We see something similar here in that the first person singular is the understanding individual with an optimistic view of the future, while the first person plural represents the company as the ones with particular needs, such as timetables and titles. And the style and vocabulary of the two passages differs correspondingly, with the first person plural appearing more in the context of commercial vocabulary: "we could prepare a cover and a wrap and hold them in readiness for use" [26.3]. It is significant that the first person plural also is used in context of showing sympathy and understanding for Fitzgerald (e.g., not wanting to "divert" and being "perfectly satisfied") which, as I surmised, are not entirely logical in view of the actual "demands of the situation."

Discourse analysis has a strong interest in seeing how discourses are not merely "well formed strings" of the type emphasized by formal linguistics nor tidy structures of "coherence" emphasized by logical semantics, but also issues of conflict and contradiction representing various goals of individuals in society. Perkins' letter is especially interesting in this connection because, as we have seen, discourse moves involved here might well not seem compatible phrased in other terms, whereas, put this way, all seems to hold up remarkably well, being a single piece in a harmonious whole. On the surface, Fitzgerald is being left to do precisely as he pleases, and everybody is satisfied; below the surface, Fitzgerald is being prodded, but gently being given to understand that matters are not all that satisfactory. Perkins keeps the harmony on an even keel by slipping in and out of the dual roles of the understanding, friendly individual versus the representative of a commercial

enterprise, so that at the moment Fitzgerald might feel pressured by the latter if he looks again to see only the cheerful face of the former.

In Hemingway's correspondence, we noticed in Samples 1 and 2 that his occasional attempts to give personal gossip and local color tended to be derailed whenever the thought of his business plans and financial schemes would suddenly hit him. This would presumably be a good indication of his expansiveness, especially when contact with Fitzgerald radiated total confidence about the success of his work, even when it was a matter of something that might honestly be called by someone else "an unpromising satire." This confidence seems to have been very healthy for his timing, keeping at his work and nudging his mediators to hurry up at their end of things as seen in Samples 1 and 21.

For Fitzgerald, gossip and local color would be likely to have a quite different function and tend to be much more richly developed. Principally, Fitzgerald needs material to write about that would keep him in intimate contact with the understanding friend Perkins, lest the dominant theme of things not being finished and delays being required forced Perkins to come out too strongly as the representative of the publishing corporation. Hopefully, Fitzgerald needn't have worried. But in any case, Perkins adjusted by becoming correspondingly chatty, precisely the way an intimate friend would write.

This pattern is clearly evident in Fitzgerald's letter to Perkins dated ca. July 10, 1924.

SAMPLE 27

[27.1]Is Ring [Lardner] dead? [27.2]We've written him three times & not a word. [27.3]How about his fall book. [27.4]I had two suggestions. [27.5]Either a collection called Mother Goose in Great Neck (or something nonsensical, to include his fairy tales in Hearsts,

some of his maddest syndicate articles, his Forty-niners' Sketch, his Authors League Sketch ect.

[27.6]--or "My Life and Loves" [27.7] (Privately printed for subscribers only--on sale at all bookstores). [27.8]I believe I gave you a tentative list for that but he'd have to eke it out by printing some new syndicate articles tht way. [27.9]I thought his short story book was *great*--Alibi Ike, Some Like'em Cold & My Rooney are as good almost as the Golden Honeymoon. [27.10]Menckens review was great. [27.11]Do send me others. [27.12]Is it selling?

[27.13]Would you do me this favor? [27.14]Call up Harvey Craw, 5th Ave--he's in the book and ask him if my house is rented. [27.15]I'm rather curious to know & letters bring me no response. [27.16]He is the Great Neck agent.

[27.17]I'm not going to mention my novel to you again until it is on your desk. [27.18]All goes well. [27.19]I wish your bookkeeper would send me the August statement even tho no copies of my book have been sold. [27.20]How about Gertrude's Steins novel? [27.21]I began *War & Peace* last night. [27.22]So write me a nice long letter. (Kuehl & Bryer, 1971, p. 73)

One author who seems unresponsive and slow is playfully rumored to be "dead," though we can assume that both parties to this correspondence know otherwise, for if Fitzgerald really believed that, his "suggestions" about a "fall book" would be in questionable taste. For someone who can't even think of a title for his own book, his imaginative visions for a Lardner book are quite impressive. The same can be said for a man who seems insensitive to the needs of marketing but has canny suggestions how the Lardner book would be assembled. The discrepancy is surely no accident, since this kind of an opening would be highly congenial both to the understanding friend and the company agent Perkins. The next paragraph might remind us of Hemingway, in Sample 6, getting Perkins to do small favors that have financial consequences, but all that is being asked for here is of a less inconsiderate caliber than, say forwarding \$16.00, and the excuse of getting "no answers to letters" strikes a better note than saying, "I have no dollars," because you're living on French currency.

As for Fitzgerald's own "novel," which he knows full well Perkins is dying to hear about, comes only the promise, "not to mention it again until it is on your desk," which seems to indicate that the arrival on the desk is imminent, but on close inspection is totally noncommittal. Equally unenlightening is the "all goes well" [27.18], since it remains uncertain whether this refers to the novel or to Fitzgerald's general situation, and in any case it says nothing about how fast any of this might be going. Perkins could hardly fail to find it rather poignant to hear Fitzgerald request an "August statement, even though no copies of my book have been sold" [27.19], which, like the inquiry about the rented house, constitutes a very gentle hint about the need for money. Poignant in a different sense, and a bit unnerving, is the announcement that Fitzgerald has begun reading an extremely long novel when he's supposed to be writing one of his own that could hardly resemble it, even as a wish fantasy. Finally, in view of the need for chattiness in communication of this type, is the request for a "nice long letter" as much more than a mere polite or friendly gesture.

And this is precisely what Perkins provided on August 8, 1924.

SAMPLE 28

[28.1]I had yesterday a disillusioning afternoon at Great Neck, not in respect to Ring Lardner, who gains on you whenever you see him, but in respect to Durant's where he took me for lunch. [28.2]I thought [about] that night a year ago that we ran down a steep place into a lake. [28.3]There was no steep place and no lake. [28.4]We sat on a balcony in front. [28.5]It was dripping hot and Durant took his police dog down to the margin of that puddle of a lily pond,--the dog waded almost across it;--and I'd been calling it a lake all these months. [28.6]But they've put up a fence to keep others from doing as we did [. . .]

[28.7]We're living in a quiet cottage near New Canaan. [28.8]You would hate it but I like it. [28.9]The nearest we've come to a party was a "beefsteak supper" on the Heywood Broun or Ruth Hale estate,--an abandoned farm of 100 acres, a ruin of thickets, grass-grown roads,

broken walls and decaying orchards. [28.10]About the only person I knew there, really, among a rather Semitic-looking crowd, was snakey little Johnny Weaver,--and that didn't help much. [28.11]But I had a swim in the lake with Heywood and a man whose name I've forgot. [28.12]Ruth Hale led me instantly to the punch and filled me a cup because, she said, "I long to see an Evarts drunk";--and she added, "I loathe all Evartses [Perkins' matriarchal side of the family]":--she knew some, for her brother, who died--and I liked him much--married a cousin of mine; and during his long, terrible illness there was war between the families as to his care, and I don't know which acted the more crazily. [28.13]But the Evartses in general are rigorous for duty, the rights of property, the established church, the Republican Party, etc. [28.14]I suppose that's what sets her against them. [28.15]Your standing with the public was never better. [28.16]I'm always hearing people tell the ideas of your new stories. [28.17]The novel, if it comes soon, will come at a good time. [28.18]How will Hovey's leaving Hearst affect serialization? [28.19]But I'm afraid you'll have to serialize. (Kuehl & Bryer, 1971, pp. 74-75)

Perkins carries on for quite a long time without any clues that the two of them are supposed to be concentrating on getting a novel out. It would not be out of character if Perkins had particularly gone to see Lardner and suggested a restaurant Fitzgerald could remember in order to have a supply of gossip for a "nice long letter." Even the fact that the experience was "disillusioning" [28.1] and unpleasantly "dripping hot," with the "lily pond" proving to be a mere "puddle" [28.5] makes perfectly good material for a story; perhaps a positive experience would not have been nearly as helpful in giving Fitzgerald the kind of letter he wanted. Another good supply of gossip comes from the topic "party" which Fitzgerald always enjoyed, and again the general unpleasantness of it all makes very good material (e.g., effusive description of the badly neglected "farm" and of the rather unappetizing guests in the digression off into family history). But both episodes are more than just gossip or material supplied to make the letter nice and long. On the contrary, they are extremely strategic in portraying episodes intended to inspire Fitzgerald's imagination to think about

restaurants, parties and the connections, conflicts, drunkenness--the social whirl, that, as Perkins knew, Fitzgerald found irresistibly fascinating, and which play such a great part in Gatsby. In the process, Perkins develops a literary flair in portraying both locations and characters that would not be out of place in the sort of novels Fitzgerald wrote. Yet he would not be Perkins if he did not craftily lead from the social gathering to Fitzgerald's reputation, his "standing with the public" [28.15], and his literary production--"your new stories" [28.16] and "the novel" [28.17].

When there is a correspondence in which an author whose expansiveness and self-effacing traits are constantly contending with each other and an editor who knows how to help hold the balance between the two, then the strategy of building a personal relationship and also for local color not merely makes eminent sense but also makes the correspondence itself much better reading than, say, hearing Hemingway thread through a maze of technicalities about contracts he wants to break. The fact that the publication of this correspondence has done much to keep Perkins' memory going in literary circles is no less than he deserved for his masterful use of language in a media of interaction, where someone like Hemingway hardly bothered about something as mundane as being interesting in the data that we have looked at in Chapter 2. When the discourse on Perkins' side begins to move towards the type of prose that he expects from Fitzgerald, we do not just see a fusion of art and reality but an apotheosis of the editor from understanding friend plus company representative into a literary character of sorts. On the other hand, Perkins will not continue indefinitely writing letters in which the novel was barely mentioned, where hopeful inspirational passages were dangled about parties in and around New York. Occasional prods of a more unmistakable character would eventually get onto the

agenda. As we have seen, Perkins is unlikely to undertake such a thing in an expansive thrust, and certainly not a vindictive one. If Perkins felt aggressive at being continually strung along with promises he was far too good an editor--and Fitzgerald far too unstable an author--for this to be really manifest.

If, as was argued above, the chatty type of letter is typical of a particular stage in the production of a novel when neither side is anxious to enter into a direct discussion, we would predict that when things are coming to a head, the chattiness will die down, and this is just what we see in Fitzgerald's letter of August 25, 1924.

SAMPLE 29

[29.1]1. The novel will be done next week. [29.2]That doesn't mean however that it'll reach America before October 1st. as Zelda and I are contemplating a careful revision after a weeks complete rest.
 [29.3]2. The clippings have never arrived.
 [29.4]3. Seldes has been with me and he thinks "For the Grimalkins" is a wonderful title for Rings book. [29.5]Also I've got a great idea about "My Life and Loves" which I'll tell Ring when he comes over in September.
 [29.6]4 How many copies has his short stories sold?
 [29.7]5 Your bookkeeper never did send me my royalty report for Aug 1st.
 [29.8]6 For Christs sake don't give anyone that jacket you're saving for me. I've written it into the book.
 [29.9]7 I think my novel is about the best American novel ever written. [29.10]It is rough stuff in places, runs only to about 50,000 words & I hope you won't shy at it
 [29.11]8 Its been a fine summer. [29.12]I've been unhappy but my work hasn't suffered from it. [29.13]I am grown at last.
 [I have omitted items 9--15 which account for gossip in France]
 [29.14]16 *Be sure & answer every question, Max.* (Kuehl & Bryer, 1971, pp. 75-77)

Fitzgerald had indicated that he thought it might be helpful to "number the details" and thus feel like getting them out of the way. But this

isn't precisely what seems to be happening. The passages with the numbers 1, 2, 3, 4, 5 and 7 might qualify as items of business, which would apply at best tangentially to item 6 (the jacket "having become a literary object") and item 8 as a request both for sympathy and for empathy, and looks back to Fitzgerald's hopeful projection of a marked increase in the direct quality. Indeed, item 7 is an outbreak of expansiveness instantly punctuated by reservations about both quality and length.

When Fitzgerald has something substantive to report on the business end, he is just as capable of jumping into it instantly as Hemingway was. Also reminiscent of Hemingway is a fondness for "clippings," presumably those in which the author is mentioned, as is the interest in copies being sold and royalty reports being sent (although we recall no books had been sold [27.19]).

To the extent that gossip and local color have survived, they are much reduced and more business related. Lardner figures in concern to what a good title would be, then immediately in terms of copies sold. The summer is completely devoid of images--compare Perkins' "dripping hot" scene at a lake [28.5].

It might appear that Perkins, too, can let us see somewhat of the chatty quality of his letters now that there is less to be embarrassed about in terms of business. He can easily fall into the somewhat artificial organization initiated by Fitzgerald's letter, as we can see from his letter of September 10, 1924.

SAMPLE 30

[30.1]As to the questions you asked:--The Ring Lardner clippings must have reached you some time ago.

[30.2]I read a great part of Seldes' book and got a great deal of fun out of it and considerable illumination. [30.3]I got it to read the Ring Lardner especially and showed that part of it to Mr. Scribner. [30.4]We have sold about 12,000 copies of "How to Write Short Stories". [30.5]We have printed 15,000. [30.6]There is not the slightest risk of our giving that jacket to anyone in the world but you. [30.7]I wish the manuscript of the book would come, and I don't doubt it is something very like the best American novel. (Kuehl & Bryer, 1971, p. 77)

Here we can see Perkins responding in kind to the listed queries from Fitzgerald's letter: the news about sales [30.4] is in answer to [29.6] while the comment about Seldes' book is in response to Fitzgerald's comment about Seldes in [29.4]. However, the editor does leave the commentary behind long enough to address considerably more substantial issues. While the first rejoinder about the book jacket [30.6] could be as hearty as anyone liked, one has to admire Perkins' graciousness in awarding the title of "best American novel" [30.7] to something he has yet to see, especially when he couples the echoed assessment [29.9] with an emphatic "wish the manuscript of the book would come" [30.7]. In this way, the notion of gaining a superlative triumph for Fitzgerald is neatly linked to pressure for prompt delivery. By October 18, 1924, still with no novel, Perkins reached the point of jumping into business at the opening of his letter.

SAMPLE 31

[31.1]As a correspondent you are tantalizing: each letter makes me almost expect the manuscript of the novel before the next week and so that I can count upon reading it then. [31.2]Take your time;--but when it does come I hope it will be at the end of a week so I won't be continually interrupted in reading it. [31.3]Today I could do nothing on account of callers. (Kuehl & Bryer, 1971, p. 79)

Again, Perkins expresses his request as part of an anticipation of a great pleasure and not impatience, where another editor might have replaced "tantalizing" [31.1] with "frustrating." His description of the timing echoes

point one in Fitzgerald's letter, "next week" [31.1] which he turns into a pleasant aside about weekends as a good reading time, bringing him back into the chatty mode and a discussion of who has been visiting him. In an interaction as complex as this one, merely shifting the order around, referring to the expectations of the book before getting into the gossip and local color, should send a message to the dilatory author.

On October 27, 1924, Fitzgerald is finally able to open a letter with the announcement of the long-awaited event.

SAMPLE 32

[32.1]Under separate cover I'm sending you my third novel:

The Great Gatsby

[32.2](I think that at last I've done something really my own), but how good "my own" is remains to be seen,

[32.3]I should suggest the following contract.

15% up to 50,000

20% after 50,000 .

[32.4]The book is only a little over fifty thousand words long but I believe, as you know, that Whitney Darrow has the wrong psychology about prices (and about what class constitute the bookbuying public now that the lowbrows go to the movies) and I'm anxious to charge two dollars for and have it a *full size book*.

[32.5]Of course I want the binding to be absolutely uniform with my other books--the stamping too--and the jacket we discussed before. This time I don't want any signed blurbs on the jacket--not Mencken's or Lewis' or Howard's or anyone's. I'm tired of being the author of *This Side of Paradise* and I want to start over.

[32.6] About serialization. [32.7]I am bound under contract to show it to Hearsts but I am asking a prohibitive price, Long hates me and its not a very serialized book. [32.8]If they should take it--they won't--it would put off[f] publication in the fall. [32.9]Otherwise you can publish it in the spring. [32.10]When Hearst turns it down I'm going to offer it to Liberty for \$15,000 on condition that they'll publish it in ten weekly installments before April 15th. [32.11]If they don't want it I shan't serialize. [32.12]*I am absolutely positive Long won't want it.*

[32.13]I have an alternative title:

Gold-hatted Gatsby

[32.14]After you've read the book let me know what you think about the title. [32.15]Naturally I won't get a night's sleep until I hear from you but do tell me the absolute truth, *your first impression of the book* & tell me anything that bothers you in it. (Kuehl & Bryer, 1971, pp. 80-81)

Fitzgerald doesn't waste a syllable on gossip or local color; instead, he jumps into the "sending" [32.1] of the novel, immediately congratulating himself, but the expansiveness of being the best has faded, and even "good" is put into question in exchange for being able to claim that the novel is genuinely his "own" [32.2]. Nonetheless, he has no qualms about stating financial terms that presuppose the sale of 15,000 copies and setting firm specifications for "the binding" and "the stamping" [32.4].

After this expansive episode, his self-effacing side comes forth in an anxiety-ridden request for an "absolutely true" spontaneous "impression of the book," and particularly anything "bothersome" in it. However, Fitzgerald surely knows he is not risking any harsh criticism by doing this, not merely because that would contradict Perkins' personality, but also because Perkins will doubtless feel a rush of gratification and enthusiasm at having gotten his hands on the book at all. One imagines Perkins heaving another one of those sighs that blows all the papers from his desk, although this time in relief rather than wistfulness.

On the other hand, Perkins is going to have quite a job on a novel that is replete with "rough stuff" [29.10]. If he neglected this task, Fitzgerald's delicate personality would be fielded for a short time, thereafter plunge into depths of despair over the critical responses the book would get. From what we have seen, we can predict that Perkins' method of seeing the manuscript through will again be a combination of moves in which he attempts to subserve Fitzgerald's expansive side, avoid activating his self-effacing side,

and yet bring about necessary changes and afford the help that deep down both of the parties know that Fitzgerald really needs very much. He does so in a letter dated November 20, 1924.

SAMPLE 33

[33.1]I think you have every kind of right to be proud of this book. [33.2]It is an extraordinary book, suggestive of all sorts of thoughts and moods. [33.3]You adopted exactly the right method of telling it, that of employing a narrator who is more of a spectator than an actor: this puts the reader upon a point of observation on a higher level than that on which the characters stand and at a distance that gives perspective. [33.4]In no other way could your irony have been so immensely effective, nor the reader have been enabled so strongly to feel at times the strangeness of human circumstance in a vast heedless universe. [33.5]In the eyes of Dr. Eckleberg various readers will see different significances; but their presence gives a superb touch to the whole thing: great unblinking eyes, expressionless, looking down upon the human scene. [33.6]It's magnificent. [33.7]I could go on praising the book and speculating on its various elements and meanings, but points of criticism are more important now. [33.8]I think you are right in feeling a certain slight sagging in chapters six and seven, and I don't know how to suggest a remedy. [33.9]I hardly doubt that you will find one and I am only writing to say that I think it does need something to hold up here to the pace set, and ensuing. [33.10]I have only two actual criticisms:-- [33.11]One is that among a set of characters marvelously palpable and vital--I would know Tom Buchanan if I met him on the street and would avoid him--Gatsby is somewhat vague. [33.12]The reader's eyes never quite focus upon him, his outlines are dim. [33.13]Now everything about Gatsby is more or less a mystery i.e. more or less vague, and this may be somewhat of an artistic intention, but I think it is mistaken. [33.14]Couldn't *he* be physically described as distinctly as the others, and couldn't you add one or two characteristics like the use of that phrase "old sport",--not verbal, but physical ones, perhaps. [33.15]I think that for some reason or other a reader--this was true of Mr. Scribner and of Louise--gets an idea that Gatsby is a much older man than he is, although you have the writer say he is little older than himself. [33.16]But this would be avoided if on his first appearance he was seen as vividly as Daisy and Tom are, for instance;--and I do not think your scheme would be impaired if you made him so. [33.17]The other point is also about Gatsby: his career must remain mysterious, of course. [33.18]But in the end you make it pretty clear

that his wealth came through his connection with Wolfsheim.

[33.19]You also suggest this much earlier. [33.20]Now almost all readers numerically are going to be puzzled by his having all this wealth and are going to feel entitled to an explanation. [33.21]To give a distinct and definite one would be, of course, utterly absurd.

[33.22]It did occur to me though, that you might here and there interpolate some phrases, and possibly incidents, little touches of various kinds, that would suggest that he was in some active way mysteriously engaged. [33.23]You do have him called on the

telephone, but couldn't he be seen once or twice consulting at his parties with people of some sort of mysterious significance, from the political, the gambling, the sporting world, or whatever it may be.

[. . .]

[33.24]The general brilliant quality of the book makes me ashamed to make even these criticisms. [33.25]The amount of meaning you get into a sentence, the dimensions and the intensity of the impression you

make a paragraph carry, are most extraordinary. [. . .] [33.26]It seems in reading a much shorter book than it is, but it carries the mind through a series of experiences that one would think would require a book of three times its length. [. . .]

[33.27]You once told me you were not a *natural* writer--my God!

[33.28]You have plainly mastered the craft, of course; but you needed far more than craftsmanship for this. (Kuehl & Bryer, 1971, pp. 83-84)

Only a short time after Perkins got the book, he predictably begins with more specifically targeted praise in the beginning that addresses Fitzgerald's specific self-effacements as a writer instead of praising the features of the book while anticipating the rewards for the reader before ending with a shower of supportive praise. Sandwiched in between, as it were, is the meat of the letter, duly soft-pedaled to seem much less spicy than it is.

At once Perkins not only bestows a high compliment on the book, but also vindicates Fitzgerald's pride, which, whatever its expansive moments about writing "the best," obviously requires confirmation. Each of the subsequent compliments in the paragraph has the same dual function of remarking on both the book and its author and of doing so in the name of

"the reader." What "you did" by "adopting" and "employing" [33.3] is directly responsible for what "the reader" will experience, including a "high point of observation" and "immensely effective irony" and--exactly what Fitzgerald must have wanted to hear--"strangeness of human circumstance in a vast, heedless universe" [33.4]. One might think that no great novelist of the past had ever "employed a narrator who is more of a spectator than an actor."

Perkins opens the next paragraph to the effect that he could go on praising "the book" indefinitely. He was certainly speaking the truth, but perhaps because his own graciousness was more boundless than the book's merits. "The pace set" in the opening evidently "sags" further on, and not to a degree that seems hard to "remedy." Criticism is definitely attributed to Fitzgerald himself. Because he is given a chance to be "right" [33.8], we know the author has evidently not done the right thing here. Deft also is the suggestion that this is not "actually a criticism," though it is hard to imagine what else it could possibly be; but it artificially keeps the number of "criticisms" down to "only two" [33.10]. That the main character of a novel has turned out "somewhat vague" [33.11] is a striking flaw, particularly when that character is asserted in the title to be "great." Perkins allows for *Gatsby* being a "mystery," but realizes that the reading public is going to feel put off. Referring to some actual readers (Scribner, Louise), rather than the somewhat ideal and fanciful one of the opening paragraph, Perkins has two remedies for vagueness ready at hand, cautiously phrased as negative questions, depending on the modal verb "couldn't" as opposed to the suggestion "you could," to say nothing of the imperative "try doing this"; neither of the suggestions would require very much effort on Fitzgerald's part. One would provide a detailed physical description of the man; the other would drop more significant hints about how he got his money without

entirely resolving the "mystery." Having delivered these three criticisms (disguised as two) and some concrete advice on how to solve all of them except the "sagging," Perkins knows he must now nourish the expansive side of Fitzgerald in even more glowing tones than he did at the beginning of the letter. He is more than equal to the occasion, as always, expressing "shame" at criticizing a book with such a "general brilliant quality" [33.24]. The first thrust has a somewhat "Formalist" or "New Critical" cast, suggesting that somehow sentences and paragraphs have become tangible objects like containers or conveyors, that Fitzgerald has totally mastered to making them do scads of extra work. This is a clever assuagement of Fitzgerald's anxiety that the book is, in fact, too short. Its actual shortness is mystified by claiming on the one hand that the book seems shorter but that its impact is equal to a length of three times that much [33.26]. This contrast assuages Fitzgerald's anxiety of not having "mastered the craft" and graciously reaches well beyond "craftsmanship" [33.28]. Conceivably Perkins feels a need to hint that Fitzgerald might well want to make the book longer, since if it really does seem shorter than it is, readers might be unsatisfied. It is a ticklish problem, since it might well lead to an indefinite period of time for rewriting, and Perkins has seen just how much time that would probably take up, but we find him writing on December 16, 1924, in his dutiful fashion, "I hope you are thinking over 'The Great Gatsby' in this interval and will add to it freely." An extremely intriguing touch is the different voices or persons Perkins' commentary ostensibly represents. As we have seen, he uses the first person singular in his role as supportive friend and the first person plural in his role as commercial representative. The question is then which of these voices would best serve when it is time to make criticism or suggestions for change without somehow complicating the division of the two.

His solution is to introduce a third voice or participant, namely "the reader" or "readers," who shares the admiration of the supportive friend but also has certain problems such as "never quite focusing on Gatsby" or being "puzzled by his having all this wealth and feeling entitled to an explanation" [33.20]. Aside from examples like Louise and Mr. Scribner, this reader is a comfortably intangible figure that, like Gatsby in the novel, Fitzgerald can hardly get a clear mental picture of enough to feel resentment or suspect unfriendly motives.

At all events, Fitzgerald was immensely gratified by this letter, as we can see from his own reply dated December 1, 1924.

SAMPLE 34

[34.1]Your wire & your letters made me feel like a million dollars--I'm sorry I could make no better response than a telegram whining for money. [34.2]But the long siege of the novel winded me a little & I've been slow on starting the stories on which I must live.
 [34.3]I think all your criticisms are true.
 [34.4](a) About the title. [34.5]I'll try my best but I don't know what I can do. [34.6]Maybe simply "Trimalchio" or "Gatsby." [34.7]In the former case I don't see why the note shouldn't go on the back.
 [34.8](b) Chapters VI & VII I know how to fix.
 [34.9](c) Gatsby's business affairs I can fix. [34.10]I get your point about them.
 [34.11](d) His vagueness I can repair by *making more pointed*--this doesn't sound good but wait and see. [34.12]It'll make him clear.
 [34.13](e) But his long narrative in Chap VIII will be difficult to split up. [34.14]Zelda also thought I was a little out of key but it is good writing and I don't think I could bear to sacrifice any of it.
 [34.15](f) I have 1000 minor corrections which I will make on the proof & several more large ones which you don't mention.
 [34.16]Your criticisms were excellent & most helpful & you picked out all my favorite spots in the book to praise as high spots. [. . .]
 [34.17]Another point--in Chap. II of my book when Tom and Myrtle go into the bedroom while Carraway reads Simon called Peter--is that raw? [34.18]Let me know. [34.19]I think its pretty necessary. [. . .]
 [34.20]Remember, by the way, to put by some cloth for the cover uniform with my other books. (Kuehl & Bryer, 1971, pp. 85-86)

Evidently a "telegram whining for money" has already been sent in a canny yet expansive anticipation that Perkins will be in a giving mood. In this context, the phrase "million dollars" in the opening sentence, seeming like mere boyish exuberance, acts as a symbolic pointer to Perkins of what his novelist is worth. Even so, Fitzgerald can attenuate his expansiveness with self-effacing comments on how hard it is for him to make the effort that is necessary to write either "the novel" or "stories on which I must live."

In contrast to Hemingway's essential rejection of nearly all the criticisms in Samples 3, 5, and 6, Fitzgerald opens with a blanket acceptance that they are "all true" and, indeed, "excellent and most helpful" [34.16]. He also makes a point of showing his gratitude for the "praise" and enhances Perkins' role as a close friend, a suggestion that their tastes are parallel, so that the author's "favorite spots" are readily evident to the editor as "high spots." The starkest contrast to Hemingway's letters in Samples 3, 5, and 6 is that Fitzgerald immediately declares both his willingness and his ability to make changes which might be fairly extensive, not merely "Gatsby's business affairs" [34.9] and "his vagueness" [34.11], but even the entire Chapters 6 and 7 [34.11] which Perkins had thought were "sagging" [33.8]. He only rejects one suggestion regarding the "narrative" in Chapter 8, which was presumably a "sagging" part, but not by asserting (as Hemingway did) that it was entirely thought out, but that he feels attached to it as "good writing," even if it is at this point "a little out of key" [34.14]. His wife Zelda briefly enters the picture as a supportive reader and critic, though in this instance her advice is not followed.

The request to "put by some cloth for the cover uniform with my other books" [34.20] might be read here as an expansive suggestion of future work to come from an author with so high a value. Fitzgerald briefly assumes the

role of his own critic in asking if a particular scene is raw, whereas Hemingway more likely did all he could to make certain to include raw scenes.

A letter of February 18, 1925, shows Fitzgerald obligingly jumping straight into business because he has a positive achievement to announce.

SAMPLE 35

[35.1]After six weeks of uninterrupted work the proof is finished and the last of it goes to you this afternoon. [35.2]On the whole its been very successful labor

[35.3](1.) I've brought Gatsby to life

[35.4](2.) I've accounted for his money

[35.5](3.) I've fixed up the two weak chap[t]ers (VI and VII)

[35.6](4.) I've improved his first party

[35.7](5.) I've broken up his long narrative in Chap. VIII (Kuehl & Bryer, 1971, p. 94)

As we see, Fitzgerald is satisfied that he has made not merely the changes that he has already agreed to but the one he had resisted before with the "long narrative in Chapter VIII" [35.7]. By "improving his first party" [35.6], the author has also made an unsolicited change, though of course, no one could be blamed for wanting to make any party better than it is, particularly someone like Fitzgerald with his reputation as the spokesman for the Jazz Age. It may be, also, that the author was inspired by the editor, an inspirational discourse move occasioned by the gossip of social gatherings related in Sample 28.

Mentioning being "behind financially" in precisely this letter is calculated to make Perkins feel that all this revising has interfered with the "three short stories" [35.10] in view of which yet another cash advance would be very tactful. A further carrot on the same stick, and a much tastier one, is the "new novel" which has not yet been "begun" [35.11] but soon might be,

especially if the author were relieved of "financial" pressure to work on other things.

The announcement of actual publication came in a message of March 19, 1925. Perkins is so businesslike in comparison with his usual friendly chattiness that he felt compelled to apologize.

SAMPLE 36

[36.1]This is not a letter, but a sort of bulletin. [36.2]All the corrections came safely, and all have been rightly made. [36.3]I had to make two little changes: there are no tides in Lake Superior, as Rex Lardner told me. And I have verified the fact, and this made it necessary to attribute the danger of the yacht to wind. [36.4]The other change was where in describing the dead Gatsby in the swimming pool, you speak of the "leg of transept". [36.5]I ought to have caught this on the galleys. [36.6]The transept is the cross formation in a church and surely you could not figuratively have referred to this. [36.7]I think you must have been thinking of a transit, which is an engineer's instrument. [36.8]It is really not like compasses, for it rests upon a tripod, but I think the use of the word transit would be psychologically correct in giving the impression of the circle being drawn. [36.9]I think this must be what you meant, but anyway it could not have been transept. [36.10]You will now have page proofs and you ought to deal with these two points and make them as you want them, and I will have them changed in the next printing. [36.11]Otherwise we found only typographical errors of a perfectly obvious kind. [36.12]I think the book is a wonder and Gatsby is now most appealing, effective and real, and yet altogether original. [36.13]We publish on April 10th. (Kuehl & Bryer, 1971, p. 97)

Perkins falls back on the discourse type "bulletin" as one that can be allowed to have such a style without indicating that Perkins is merely the representative of his company. He refers to Fitzgerald's changes as "corrections," which might seem less tactful in suggesting that something had been wrong, but on the other hand plays down both the seriousness and the extent of the alterations Fitzgerald had actually done; the term appeals to Fitzgerald's expansiveness by highlighting Fitzgerald's action in [35.5]--"I've

fixed up the two weak chapters." The same purpose is served by the obviously insignificant quality of the two changes, one related to Fitzgerald's lack of knowledge about geography and the other a slip-up where a term from engineering was mistaken with one describing a part of a cathedral. All of this is deliberately trivial when compared with the news that "We publish on April 10" [36.5].

Whereas a more expansive author like Hemingway would doubtless feel a sense of triumph here, we find Fitzgerald writing on March 31, 1925, of his anxiety.

SAMPLE 37

[37.1]As the day approaches my nervousness increases [. . .] if there's any dope in the first two or three days of publication I'd love a reassuring line here even if the success doesn't justify a cable. (Kuehl & Bryer, 1971, pp. 98-99)

We can see that the self-effacing side has in no way been put to rest by the achievement of having finished the novel, despite Perkins' redoubtable praise. He doesn't leave it up to Perkins to infer that "a reassuring line" is urgently required at the earliest possible moment, well before there might be an occasion that "justifies a cable" [37.1]. Of course, Perkins is a fountain of reassuring lines and had already written on March 25 that Gatsby is "a magical book," which is highly sanguine, even if utterly vague in practical terms. Notwithstanding, the self-effacement takes its course in imagining reasons why the public will not "like the book" in a letter dated the very day of Gatsby's publication, April 10.

SAMPLE 38

[38.1]The book comes out today and I am overcome with fears and forebodings. [38.2]Supposing women don't like the book because it has no important woman in it, and critics don't like it because it dealt with the rich and contained no peasants borrowed out of Tess in it and set

to work in Idaho? [38.3] Suppose it didn't even wipe out my debt to you--why it will have to sell 20,000 copies even to do that! (Kuehl & Bryer, 1971, p. 99)

Significantly, however, self-effacement is kept in check by imagining spiteful or unreasonable motives on the part of prospective readers to ignore the book; whether a book contains "important women" or "peasants working in Idaho" is hardly relevant to its specifically artistic and literary qualities. In this way, the prospect of not "wiping out my debt to you" by "selling 20,000 copies" is raised but, by association, linked to distinctly non-artistic considerations. On April 20, 1925, Perkins takes up the same theme in a much more skillful way.

SAMPLE 39

[39.1]I wired you today rather discouragingly in the matter of the sales and I could send no qualifications in a cable. [39.2]A great many of the trade have been very skeptical. [39.3]I cannot make out just why. [39.4]But one point is the small number of pages in the book,--an old stock objection which I thought we had got beyond. [39.5]To attempt to explain to them that the way of writing which you have chosen and which is bound to come more and more into practice is one where a vast amount is said by implication, and that therefore the book is as full as it would have been if written to much greater length by another method, is of course utterly futile. [39.6]The small number of pages, however, did in the end lead a couple of big distributors to reduce their orders immensely at the very last minute. [39.7]The sale is up to the public and that has not yet had time to reveal itself fully. [39.8]On the other hand, we have had a very good review, a very conspicuous one, in the Times, and an excellent one also in the Tribune from Isabella Patterson. [39.9]William Rose Benet has announced preliminary to a review in the Saturday Review, that this is distinctly your best book. [39.10]And the individuals whom I encounter like Gilbert Seldes (who will write also), Van Wyck Brooks, John Marquand, John Bishop, think this too. [39.11]Marquand and Seldes were both quite wild about it. [39.12]These people understand it fully, which even the Times and Tribune reviewers did not. [39.13]I will send you anything that has much significance by cable. [39.14]I know fully how this period must try you: it must be very hard to endure, because it is hard enough for me to endure. [39.15]I like the book so much myself and see so much in it that its recognition and

success mean more to me than anything else in sight at the present time,--I mean in any department of interest, not only that of literature. [39.16]But it does seem to me from the comments of many who yet feel its enchantment, that it is over the heads of more people than you would probably suppose.

[39.17]In the course of this week when they have had time to accumulate, I will get together ads. and reviews and send them on.

[39.18]The situation has really not developed sufficiently yet to say anything decisive, but you can at least have the satisfaction of knowing that I shall watch it with the greatest anxiety imaginable in anyone but the author. (Kuehl & Bryer, 1971, pp. 100-101)

Perkins opens on a note of "discouragement in the matter of sales"

[39.1] and goes a long way toward attenuating Fitzgerald. Perkins purports to be unable to "make out why" "the trade has been very skeptical," where skeptical is certainly kinder than saying "negative." A merely mechanical issue which Perkins has already exonerated in earlier letters such as Sample 33 is, of course, "the small number of pages" which "we had got beyond," for instance by noting that the qualities of the book made it appear "three times its length." Nevertheless, Perkins once again disposes of the criticism first by observing "not merely that a vast amount is said by implication," but also by noting that this "way of writing" is "bound to come more and more into practice"--a farsighted comment in 1925, in view of the literature after the Second World War. The issue of the novel's brevity becomes all the more relevant in that it is "utterly futile to attempt to explain" it to the people in "the trade" [39.6, 39.5, 39.2]. Perkins encouragingly remarks that the judgment of "the public" which has "not yet had time to reveal itself fully" may be quite a different one. Then comes the praise from people whose taste, motivations, and grounds ought to be far more relevant, especially those of them who "understand it fully" [39.12]. A less skillful editor might be content to let it go at that, but the role of supportive friend requires that Perkins explicitly share the "greatest anxiety imaginable" [39.18] and the

severe "endurance" that he knows Fitzgerald must now be undergoing in a rash of self-effacement. This discourse move allows Perkins to again assert "how much he likes the book" [39.15] and to provide a further alibi for the lack of success that the book is "simply over the heads of more people than you would probably suppose"--and even that does not prevent people from "feeling its enchantment" [39.16]. The closing, of course, promises further news and emphasizes again that "the situation" is not yet "decisive" and that Perkins is focusing all the attention on it that an issue deserves which "means more to me than anything else in sight at the present time" [39.16]. Such a closing is poised rather delicately between the upbeat and the downbeat, on the one hand promising solidarity and friendship and on the other foreclosing the possibilities that the news will get no better.

In compressed form, Perkins repeats his performance in a telegram of April 24. "Developments favorable. Reviews excellent. Must still wait." The cable is very vague about what kind of "developments" should count here as "favorable" and proposes a further period of "waiting" that hints that these might not be "favorable" at all. That such was in fact the case is evident from Perkins' letter written just one day later.

SAMPLE 40

[40.1]I sent you just now a rather meaningless cable. [40.2]The fact is that not enough time has passed to disclose much. [40.3]I have been very keenly conscious of your inevitable anxiety--which I have myself largely shared I can tell you, on account of the early appearance of the enclosed review by Ruth Hale and the one from the World by a man of no importance--and I would have sent you a word, and tried to think of what I could say in a cable. [40.4]But in reality there was nothing decisive to say. [. . .]

[40.5]As to the sales situation, we have met a curious opposition in the trade.--Of course based upon an opposition they assume to exist in the public. [40.6]But a very encouraging indication comes from Womrath in whose stores the popular reaction is first felt:--he ordered at first,

100. [40.7]The next week he ordered in 25s, daily. [40.8]In the next two days he ordered 100s and yesterday he ordered 200.

[40.9]Whenever I see anything of real significance, I will send you a wire.

[40.10]At any rate, one thing I think, we can be sure of: that when the tumult and shouting of the rabble of reviewers and gossipers dies, "The Great Gatsby" will stand out as a very extraordinary book.

[40.11]Perhaps it's not perfect! [40.12]It is one thing to ride a sleepy cob of a talent to perfection and quite another to master a wild young thoroughbred of a talent. [40.13]That's the way I see it. (Kuehl & Bryer, 1971, pp. 102-103)

Perkins is obliged to confess that his "cable" was "rather meaningless" because of his optimism, although it was clear that the role of the supportive friend was to cheer up the author in a period of "inevitable anxiety." The subsequent discourse move is entirely predictable, not merely that it once again praises the book and exonerates the author, but does so in much more effusive and metaphorical terms than we have seen in the previous data. The term "rabble" significantly downplays the importance not merely of "gossipers" but even of "the reviewers," whose positive stance had previously been cited at the same time as pointing out that they did not "fully understand the book" [39.12]. Negative comments on the book are similarly degraded to "tumult" and "shouting," two verbs noting that the content of the reviews was uttered without thinking and is thus not to be taken seriously. The "death" of these negative comments is foreseen, and the "very extraordinary" quality of the book predicted to become the general judgment. The metaphor of horse racing could not fail to appeal to Fitzgerald, the more so as the image of being a "wild young thoroughbred" [40.12] covers three bases at once by attributing to Fitzgerald vigor, good breeding, and the wildness that held an eerie fascination for him even though he felt it necessary to portray it leading into disaster. Perkins' metaphor is also skilled in suggesting that this particular horse has a great many races yet

left to run, which translates, of course, into encouragement for another novel to be offered to an editor with such a high opinion who obviously is willing to continue to gamble on his author's chances for a success as great as that enjoyed in past races.

Fitzgerald managed to be reconciled to the lack of success relatively soon, as we see when he wrote on May 1, 1925.

SAMPLE 41

[41.1]There's no use for indignation against the long suffering public when even a critic who likes the book fails to fundamentally help--that is Stallings who has written the only intelligent review so far--but its been depressing to find how quick one is forgotten, especially unless you repeat yourself *ad nauseam*. [. . .]

[41.2]I'm hoping that by some miracle the book will go up to 23,000 and wipe off my debt to you. [41.3]I haven't been out of debt now for three years and with the years it grows heavy on my ageing back.

[41.4]The happiest thought I have is of my new novel--it is something really NEW in form, idea, structure--the model for the age that Joyce and Stein and searching for, that Conrad didn't find. (Kuehl & Bryer, 1971, pp. 103-104)

Fitzgerald self-effacingly sets aside the alibi that Perkins has carefully prepared, that the public doesn't understand the book because it is "over their head" [39.16]. His reference to his unpaid "debt" creates the impression that his deepest regret concerns having imposed on a friend at the very time where the term "miracle" makes the repayment seem particularly improbable. It is difficult to say whether Fitzgerald genuinely entertained the prospect that the lack of success for Gatsby could have in any way been attributed to a lack of assiduity on Perkins' part in not mounting some sort of feverish hype of which the world of publishing has seen a great many examples. Despite the obvious injustice of such a thought, it is readily understandable that an author as delicately poised between expansiveness and self-effacement as Fitzgerald was might be casting about for virtually

any means to rationalize what had happened. We do have evidence from Fitzgerald's end that he conjectured Perkins might attribute some feeling of resentment to him, but the ultimate source was ostensibly an outside intervention, as we see in this letter of June 1, 1925.

SAMPLE 42

[42.1]This is the second letter I've written you today--I tore up my first when the letter in longhand from New Canaan telling me about Liveright arrived. [42.2]I'm wiring you today as to that rumor--but also it makes it necessary to tell you something I didn't intend to tell you.

[42.3]Yesterday arrived a letter from T.R. Smith [an editor at Boni and Liveright] asking for my next book -- saying nothing against the Scribners but just asking for it: "if I happened to be dissatisfied they would be delighted" ect. ect. [42.4]I answered at once saying you were one of my closest friends and that my relations with Scribners had always been so cordial and pleasant that I wouldn't think of changeing publishers. [. . .]

[42.5]Now, Max, I have told you many times that you are my publisher, and permanently, as far as one can fling about the word in this too mutable world. [42.6]If you like I will sign a contract with you immediately for my next three books. [42.7]The idea of leaving you has never for *one single moment* entered my head. (Kuehl & Bryer, 1971, pp. 107-108)

Fully aware of the impropriety of bringing up a possible move to another publisher at precisely this psychological moment, Fitzgerald saves a bit of face by blaming a "rumor making it necessary to tell you something I didn't intend to" [42.2]. The message, of course, does get across. Fitzgerald could, at this point, change publishers with the greatest of ease, for, at such a moment of frustration and anxiety, as Smith undoubtedly guessed, authors are delighted to have signs of interest whether or not they feel free to go; but Fitzgerald uses the occasion skillfully to show his appreciation of Perkins not being just an editor but "one of my closest friends" with a manner "so cordial and pleasant" [42.4] that it could hardly be equalled, let alone surpassed--an

estimation fully supported by all of the data we have looked at above. Such a salute could also forestall unseemly deliberations about Fitzgerald's outstanding debts to Scribner's.

Fitzgerald's expansiveness comes to the fore in a promise for "my next three books" [42.6] which is delivered in the context of a profession of "permanent" loyalty, while at the same time implicitly stating the prospect that the financial balance will eventually be restored, no matter how many books Fitzgerald has to write in order to do so.

Conclusion

Fitzgerald's vision did have something of the miraculous in it, this hope of finding "something really new in form, idea and structure" that would be the "model for the age, surpassing the work of Joyce, Stein and Conrad" [41.4]. We know from Fitzgerald's already-cited fantasy that "my novel is about the best American novel ever written" [29.9] that he could be seized by abrupt and powerful waves of expansiveness. But there is a difference between waves that come, as that one did, at the time of completing a novel, or as this one did at a time when a novel has not succeeded; the clearest linguistic signal is the difference between something done being "best" versus something not done being "really new." When a retrospective expansiveness fails to fulfill a confirmation, a prospective expansiveness is a natural impulse. Whether Fitzgerald genuinely believed himself capable of any such degree of innovation is less decisive here than whether he believed that raising such a prospect would supply precisely the motivation and inspiration he certainly must have felt he needed. Fitzgerald's stories and novels are filled with characters with fantastic

aspirations, and Fitzgerald evidently lived out a good deal of his expansiveness in the successes they were allowed, at least temporarily, to attain. If, like Jay Gatsby, they are eventually destroyed by the same forces that brought them fame and fortune, Fitzgerald's self-effacing side could feel appeased in atonement for the excesses. But, as his own subsequent life story showed, writing about hugely successful people and being one yourself are very different things, especially when they are measured by utterly disparate criteria--financial success versus artistic recognition have always made uncomfortable companions, as our data have repeatedly indicated. The work of Stein and Joyce, rather than Conrad, in their strenuous search for some "really new form, idea, structure" might have shown Fitzgerald, had he contemplated the matter more deeply, that the attainment of newness at that stage in the history of the novel could only be purchased at the price of producing a work whose very status as a novel would be put in question by the reading public, and possibly by a fair share of the literary academic establishment as well, at least for a time. The likelihood that this degree of novelty could conceivably be a financial success of the dimensions Fitzgerald hoped for would have then seemed quite unrealistic, especially if the reading public was to consist of Americans. But perhaps not realizing all that was part of the prerequisite setting of pursuing such goals in the first place.

CHAPTER 4

WHEN EDITORS EXPAND: STEERING THE DEGREE OF COLLABORATION

Editors' Strategies for Managing without Appearing To Do So

We have seen in the previous two chapters some ways in which the discourse moves between authors and editors reflect the personality tendencies and discourse strategies on both sides. If it is common tendency for authors to be expansive, then editors will do well to accommodate them by supplying praise and other feedback that supports the expansiveness and assuming a self-effacing position for themselves. However, people are more complicated than personality types and less sharply defined than characters in novels. Even Jay Gatsby personality types are distilled out by psychologists and psychiatrists for specific purposes of making human situations sufficiently transparent to enable some kind of positive intervention such as treatment. Literary characters are created by authors who need not worry about what a given character is doing or thinking except when "on stage"; and we can easily recall many highly successful literary characters about whom we, in some ways, know extremely little. Jay Gatsby is a good illustration, since as Perkins says, it is part of his essence to be in many ways mysterious, and he would be a lot less interesting if we knew a great deal more about him and how he got his money. If we had to watch the entire process of him piling dollar on dollar with an endless scheme of minor finagling, he would not be nearly so good as a vehicle of expansiveness to

catch the fancy of a social-climbing and glittery age whose wildness never succeeded in drowning out its anxiety for very long.

The fact that literary authors are so much more complicated and mutable than either personality types or literary characters is surely part of the basis on which they are able to be creative. In the face of their own inner conflicts, they can enlist literature as a drawing board for contemplating and rehearsing fantasy resolutions of success just as well as disastrous failures without having to live through them, though, as in Fitzgerald's case, they may be set upon living through them anyway. Against the commonplace that one can be a success as an author and a failure as a human being, or vice versa, is a more disquieting prospect that the criteria for success and failure either in authorship or humanness are so maddeningly difficult to grasp; and the drive to grasp them once and for all is more likely than not to lead to an endless series of half successes on both sides. The interaction between authors and editors examined in Chapters 2 and 3 uncovered some of the complexity and mutability of authorship. Both of the authors we focused upon are still fairly early in their careers, and their success was by no means a foregone conclusion, however it may look to us in retrospect. The predominantly expansive type, like Hemingway, faced this situation with confidence and defiance, overcoming obstacles or challenges with claims to mastery of the literary craft, as in Sample 3. As we saw, this provided a blanket alibi for refusing to make changes in principle or for making negotiation of changes so arduous and confrontational that editors would be very hesitant to try unless they saw genuinely serious problems. Expansiveness of this degree is likely to reflect upon the author's characters, such as the hunter-adventurer types we know from Hemingway's works, but

the cast of characters will call for self-effacing types to set them off, these being in Hemingway's work subservient women.

Fitzgerald's expansiveness, in contrast, was much more delicately balanced with self-effacement, which made it much easier to persuade him when the time came to make changes, but required a lot of work on the editor's part to keep him sufficiently reassured of himself that production could continue. The expansiveness again projected on some of his characters, but with the stipulation that some sort of emphatic turn for the worse would leave the ultimate impression that such expansiveness can be disastrously costly.

Such relations between personality tendencies in authors and those of their characters have been a central topic in the application of Third Force psychology to literary studies, as was seen in Chapter 1. Relatively little, however, has been written about how such tendencies can affect the interaction of authors with their intermediaries. The present study has indicated that we can, indeed, identify significant tendencies whose totality is considerably more complex than a sober business transaction; and we have argued that this complexity is closely related to the fact that the centerpiece of the interaction happens to be the production of literary works, where the strategies, priorities, and discourse moves of the participants--all of them tending to be expert in the use of language--perform layerings, just as an appreciation for personality tendencies enhances our sense of the achievements of authors in their portrayals of character. It also enhances our sense of how the appreciation of personality tendencies is an integral part of the skills of truly great editors in constructing and maintaining relationships with highly extraordinary people. When it served the occasion, Perkins could be alternately self-effacing and a supportive friend who runs

errands, pays debts and so on, and expansive as the commercial entrepreneur fully convinced of the success of an upcoming work he has not even seen. Part of this strategy was to constitute a discourse of multiple voices where the supportive friend could be distinguished not merely from the company representative but also from a collective of readers whose hypothetical needs formed the most gentle persuasive basis in bringing home criticism and suggestions for change.

What we have seen is surely just a small corner in which the interaction of authors and mediators was influenced by whole systems of preconditions regarding literary and commercial factors whose full range we tend to underestimate because we have a retrospective certainty that the authors did succeed and fully vindicated their editors' supportive efforts. To round out the picture, in this chapter we need to consider incidents in which editors adopt various strategies in order to take the initiative in steering the degree of interaction, which may require a willingness to be expansive on their own part. From what we have seen, we would expect this to happen with somewhat different discourse moves from those of the expansive authors. Whereas a Hemingway in Sample 3 can claim to consider every word and a Fitzgerald in Sample 29 can announce that his novel is the best ever written in America, an editor is not going to be able to make claims of this sort even if the editor pays a lot more attention to the choice of words than the author does and is probably in a much better position than the author to tell which novel is considered best at that moment. Indeed, a display of superlative literary taste from an editor could be intimidating, if not alarming, to authors, particularly early in their careers (e.g., if Fitzgerald had good reason to believe that Perkins was continually comparing his novels to those of Joyce or Conrad). It makes a much better show if the editor

appears a trifle naive and overly enthusiastic in regarding works whose quality is, for the moment at least, uncertain. Authors with even mildly expansive traits are much more likely to receive the praise with gratification than with skepticism (e.g., to confirm that what the narrator considered high points are also the author's favorite part as in Sample 34). Such moves of solidarity in literary taste clearly show the difference between the higher collaboration type in the third chapter and the lower collaboration type in the second, where the claims to literary mastery were asserted by the author for himself personally. The fact that the only exception that Hemingway seemed willing to make was in regard to deleting obscenities makes one wonder if he included the obscenities deliberately so that he would have a point of contention where he could make concessions on the understanding that he could hardly be asked to go any further.

If the expansiveness in editors is unlikely to be affected in the discourse moves within the literary domain, we can expect to see them more in the commercial domain. Here the expansive move is to claim authority not about what good literature is but about what good business is. We saw this argument brought up in regard to obscenity, particularly in the quotation from Harry Crews, whose editor had singled out a certain word as a potential signal that would cast the entire work under a certain heading. Considering the omnipresence today of so-called obscenities in mass media, aside, perhaps from family television, Crews' incident is rather amusing. No doubt the obscenities have a valid literary motive as a logical continuance of the trend toward realism. Nonetheless, when it comes to knowing what factors influence the selling of a book, the editor is clearly in a very strong position. Authors who can be very expansive about their own talent and craftsmanship are also the ones most likely to find a strong appeal in making large sums of

money, whether or not they admit it as plainly as Hemingway and Fitzgerald. Perkins delivered his admonition about the shortness of Gatsby in the name of readers who would expect a longer book, and as we see from Sample 39, the shortness proved to be a costly mistake even before the readers got to see it, because distributors reduced book orders. Evidently Fitzgerald did not consider it vital to significantly lengthen the book; perhaps Perkins would not have been so reassuring about it being essential to the "way of writing" and the book seeming to cover as much as one "three times its length," as he was in Samples 33 and 39. But Fitzgerald's revisions indicate that he understood well enough the commercial relevance of the suggestions Perkins had made although he recognized that a substantial increase in length would hardly have been feasible without reorganizing the whole thing, lest the result be a work with obvious lengthening and insertions standing out from the rest of the fabric, a bit like the long narrative in Chapter 8 which Perkins suggested, in Sample 34, be broken up, a suggestion which Fitzgerald, we know from Sample 35, followed.

Negotiating Book Covers

Perhaps we can get a glimpse of discourse moves toward the commercial end by looking at the seemingly less controversial matter of book covers. We recall that one of Perkins' moves, in Sample 26, to nudge Fitzgerald along was to suggest preparing a cover, which, if nothing else, creates pressure to select a final title. And we can see from Fitzgerald's numbered letter that Perkins has evidently suggested something so appealing that Fitzgerald doesn't want him to "give it to anybody else"--and it cost Perkins nothing to comply.

When the manuscript is finally done and in the editor's hands, we might expect the editor's accomplishment to be nearly finished. But for authors with a complex personality, matters are not going to be so easily resolved. If the composition of the book is dominated by considerations of artistic quality, the actual production of the book as a visible artifact is going to have to take more consideration of the market place. We recall Perkins' initiative of "preparing a cover" in Sample 26 as a subtle way of making Fitzgerald feel that "several weeks" would, after all, make a difference. Item 6 in Sample 29 suggests that such a cover was prepared and it did, indeed, fulfill its function of prodding Fitzgerald. He seems to feel if he delays too long, somebody else will get the design. To forestall such possible thievery, Fitzgerald incorporated a description of it into the book, in the second paragraph of the second chapter of The Great Gatsby (1925).

But above the gray land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment, the eyes of Doctor T. J. Eckleburg. The eyes of Doctor T. J. Eckleburg are blue and gigantic--their retinas are one yard high. They look out of no face, but, instead, from a pair of enormous yellow spectacles which pass over a non-existent nose. Evidently some wild wag of an oculist set them there to fatten his practice in the borough of Queens, and then sank down himself into eternal blindness, or forgot them and moved away. But his eyes, dimmed a little by many paintless days under sun and rain, brood on over the solemn dumping ground. (Fitzgerald, 1925, p. 23)

Thus, we can see that authors are concerned enough about such issues as book covers that they will increase the level of their involvement in the process of literary text production. Such involvement is not limited to using the cover to help suggest to a potential customer the contents of the book behind the cover; indeed, such involvement may include a more "hands-on" approach to this stage of text production, calling for further mediation between authors and editors. My interview data with some contemporary

authors gave me a chance to raise this issue of the outward appearance of book covers and how to negotiate securing a satisfactory cover without alienating an editor. Marjorie Sandor's response is emblematic of the degree of attention that can be expended on these questions in search of some kind of harmony between the inside and the outside of the book.

SAMPLE 43

[43.1]It's [the cover of her book] from a postcard I've had on my wall for about four years. [43.2]That's the Rousseau painting called "Carnival Evening." [43.3]I've had it on my wall because it's been evocative for me of the kind of mood, the light, that I want in my stories, that I long for, that twilight, that dusk. [43.4]It's a beautiful color. [43.5]Sometimes I think that's what I'm doing, is really trying to create a color and an atmosphere. (Sandor, 1990, p. 8)

The question of harmony was easily resolved because the author had for a long time been identifying with the visual impressions that the cover illustration "evoked" in her and the accompanying emotion. Indeed, she suggests an emphatic synaesthesia (the "linking" of "perception out of two or more senses," an issue discussed by Wellek and Warren, 1956, in that the production of literary text is simultaneously part of the creation of non-linguistic sensory images). The term "atmosphere" [43.5] nicely straddles the two, equally appropriate for a "story" and for a "painting." This intensity of harmony indicates a perfectionistic tendency.

Enid Shomer, who in Samples 8, 17, and 18 has been seen to have somewhat self-effacing tendencies both about herself and about the role of the author in regard to society, significantly reported having trouble, even though the title of her book, Stalking the Florida Panther, ought to have made the choice of covers rather easy. She reported in response to my interview questions that she became "upset" because "I tried to picture my book" inside a certain "cover," and "I could not do it." (Indeed, perhaps the

idea of a cover showing someone actually stalking a panther would raise an unduly expansive theme such as the Hemingwayesque hunting cliché.)

Christy Sanford, whom we saw in Sample 9 to have a narcissistic tendency, was able to solve the problem more easily because her title Only the Nude can Redeem the Landscape gave her a good pretext for a public display of the female body in a picture to match the exhibitionism typical of her poetry. However, not being free of self-effacing traits, Sanford portrayed the selection of the cover as a matter of a joint negotiation with her mediators. Her data gives us an opportunity to look more closely at the negotiation.

SAMPLE 44

[44.1] [Her editor] Barbara Hamby and someone else at the press, I can't remember who right now, suggested that "Only the Nude Can Redeem the Landscape" was a more apt title and since the title has "nude" in it, we thought it would be wonderful to have a nude [on the cover] and it's appropriate. (Sanford, 1989, p. 35)

This is a considerably more tangible justification than Marjorie Sandor's, and it is not clear whether it is based on aesthetic criteria, let alone synaesthetic ones.

The editor's more immediate need to make books marketable is likely to foreground different considerations in selecting book covers. Shomer's description has a faint flavor of Marshall McLuhan and other marketing gurus.

SAMPLE 45

[45.1] I think book publishers are trying to get us cued in, you know, if the cover is quilted and has iridescent red, it's a hot romance, so I've been told. [45.2] And if it's fantasy, it will have a lot of gold, you know, the expensive 3D covers. (Shomer, 1989, p. 9)

The price for this kind of market planning is a stereotyping of works into categories like "hot romance" [45.1] or "fantasy" [45.2], which would be rather problematic, not to say disingenuous, to apply to, say, novels by Hemingway or Fitzgerald. Even less intellectual is the impression gained by Sandor, who reported:

SAMPLE 46

[46.1]I heard about a lot of the conversations [among the people, including the art director, who did the jacket] and they were interesting. [46.2]The book at one point was "looking too feminine" [. . .] they freaked out when they realized that a 30-year-old man might walk into a bookstore and not be able to pick it up because he might feel it was too feminine. (Sandor, 1990, pp. 8-9)

Whether a book jacket is simply "feminine" and whether this would embarrass contemporary American males insecure about their public masculinity is an interesting social comment, but certainly does not bode well for the intellectual qualities pertinent to literature. One has to wonder what Henri Rousseau would have made of it.

Authors with complex criteria for picking covers are fortunate if they can negotiate properly with editors and publishers who have very simple criteria. Sandor's interview was again revealing.

SAMPLE 47

[47.1]They started out by saying, "think in two colors" and I hate thinking in two colors. [47.2]Especially when I had this image in my mind of my ideal cover. [47.3]I said, "Well, I have this postcard, will you look at it?" [47.4]The editor was nervous, because sometimes permissions and all those things are very hard to get. [47.5]But I sent it to her and she fell in love with it. (Sandor, 1990, p. 8)

Evidently economic factors are important here. Two colors would presumably be the minimum if anybody is going to be able to distinguish between the title and the rest of the cover, but it is not intellectually very

challenging. In contrast, a postcard representing a well-known painting is likely to be expensive because some well-heeled institution may hold the rights. The success of the negotiation indicates a higher degree of collaboration. Even though Sandor's selection of the cover was a trifle expansive, the editor's approval may have been as sincere as this account suggests, although the "falling in love" [47.5] could hardly have happened without being taken by the visual attractiveness of the suggestion as it would look on the shelf of a bookstore. Collaboration was certainly high in the interaction of Christy Sanford and her editor.

SAMPLE 48

[48.1]We were having trouble coming up with a cover. [48.2]Nothing seemed to be exactly right. [48.3]So I said, "Well, have you thought about having a cover made especially for the book?" [48.4]I was shy about saying that. [48.5] I thought, "Oh, you know, money, money, money." [48.6]She said, "No, that's a wonderful idea." [48.7]Then she said, "I think I've got just the person." [48.8]She wrote to Betsy Everett in New York and this is what she came up with and we were delighted. (Sanford, 1989, p. 34)

Here Sanford's self-effacing side comes into the limelight in that she had not considered having a cover made especially for the book, but had assumed she would have to pick something from a predetermined list or menu, with of course reservations about the financial aspect. This mildly expansive thrust was unexpectedly welcomed by the editor, and everything proceeded to general satisfaction. Admittedly, the editor knew the designer well enough to be sure that the result would have the proper attributes to do well in the marketplace.

To the organization and the quality of a book itself, we might think that the cover would be a minor issue, yet it might well have a much higher symbolic value for the very reason that the content of the discourse moves is

less consequential than the dispositions and attitudes they indicate. For Perkins, settling on a cover was a subtle but effective move in fixating a title as well as demonstrating full confidence that the book would be delivered and published. In return, he could well be trusted to select a design that would be visually appealing to both the author and to potential buyers, though for Gatsby, it didn't quite seem to turn the trick. At the other extreme, hard-nosed descriptions about the colors or degrees of femininity that a cover might have show editors attempting to manage the collaboration much more expansively, leaving the author somewhat nonplussed; they want to make a good selling, but are understandably uneasy if the criteria for encouraging this seem too crude. In between they have the sort of perfect match scheme of Marjorie Sandor's cover, seen in Sample 47, for which artistic and literary argument was mounted. What, in fact, made the editor "fall in love with it" is not made explicit in our data, but commercial criteria surely must have contributed. Admittedly, it is tougher to reject an author's cover suggestions when the criteria are explicitly artistic and literary, because, as noted above, editors must be very careful not to suggest that their own artistic taste is superior to an author's.

The situation would be more ambiguous in a discourse negotiation such as Sample 48 about putting a nude on the cover of a book which has the word "nude" in its title. Judging by the sheer number, covers with nudes are, in our times at any rate, by no means a bad business venture, even when, as is often the case, they have very little relevance to the contents of the book. In line with the obscenity argument one could also say that the representation of nudity in literature, as in other media, is an expression of the trend toward realism. But we would have to differentiate more carefully, since the obscenity is typically a male preserve, and the nudes are almost

invariably women. Moreover, obscenity of the Hemingway type is still language and can, among other things, serve to indicate masculinity, maturity, solidarity, spontaneity, and other values which have been increasingly foregrounded, particularly in America, apparently one of the few places where they seem to be needed in this function (Beaugrande, 1993, personal communication). Nudity, on the contrary, is always a bit of a risk of devaluation and loss of status, especially in an age which has grown more sensitive toward exploitation of women as saleable commodities. Since Christy Sanford's expansiveness is primarily narcissistic, as we note from Sample 9, the exhibitionism in her poetry implies instead a raising of status partly as a claim to greater wholeness as a human being and partly as a cheerful defiance of male repressiveness and of class taboos.

Increasing the Pressure

The degree of collaboration will be the least stable in cases in which the production of a marketable text remains noticeably uncertain because authors seem unwilling to do their part. Editors in this situation will necessarily have to expand, especially when contracts have been signed and money has been advanced.

The reasons why authors might stall in their production of books are no less complex than the reasons they might have for writing them at all, and intimately related to these, albeit in negative senses, the authors' claims to literary talent and status imply the ability to recognize it in others as attested by the discourse moves of drawing attention of editors to promising colleagues. Yet it is difficult to contain this kind of awareness from expanding to literature of the past with which one might be foolhardy to

compete. The chief defense of authors like Hemingway and Fitzgerald, or, for that matter, Sherwood Anderson, Upton Sinclair, John Dos Passos, and the rest, was to immerse themselves as intensely as they could in the contemporary American scene--that was at least something that the great Victorian novelists couldn't touch. Nonetheless, they all must have had moments where their own literary appreciation, applied to other authors, must have been more a hindrance than an encouragement for their work.

A second factor related to this one applies when a work is partially completed and the author's own taste is sufficient to see that it is not up to the hoped-for standards. Large scale works like novels are intimidating things to start over, yet they also tend to resist isolated tinkering here and there because they would stand out from the rest or disturb the overall design. The natural result is for the author to remain suspended in indecision about whether to go on, go back, give up, and so on, while the book remains unfinished.

The third reason why authors stall can be readily imagined from correspondence we have seen above, namely the tendency to sign contracts and accept money for large amounts of work that hasn't even started. The result may be a workload that no one could conceivably navigate in the projected time, given the existence of deadlines as part of a schema of actions noted by Schmidt (1982), at least not at the level of quality appropriate to the circumstances; even if the workload is manageable, working on a project might seem unappealing if you've already spent all the money that you can expect from having completed it, prompting an author to turn attention to the work whose rewards are still in the future. These three classes of motivation for authors who stall already seem to explain quite a bit without appealing to the category of "laziness." Although this category is used to

explain a lot of attitudes and situations in everyday life, it has played a curiously minor role in the psychoanalysis of human motivation. In Freudian theory, which is based on the metaphors of machines, pressure, forces, drives, and so on, laziness is naturally out of place and would probably be best anchored as a result of internalized infantile inhibitions or an infantile arrested development from parental overattention.

In Third Force psychology, laziness would be a side effect rather than a motivation in its own right, chiefly as a reflex when one's "bargain with fate" is not succeeding and the response is to give up trying to make it work. Expansive types are by nature energetic, although they enjoy getting other people to do things for them. As we have seen, self-effacing types are inhibited, which is not very practical if you are convinced other people will not find it worthwhile to do things for you. Detached types could probably accommodate laziness best, though more for its symbolic than its hedonistic value.

In all of these events, there is something self-contradictory about a lazy author of literature. Surely a lazy disposition would hardly be likely to select a career in which expenditure of effort is likely to be unlimited and the rewards extremely limited. Authors might very well have fantasies about living lives of ease, and some have even managed to do so. But there is no denying that as this ease encroaches on literary production, it can endanger the author's sense of authorship. So more often the life of ease is essentially a literary fantasy. The degree of aesthetic encouragement and critical praise the editors bestow on dilatory authors like Fitzgerald lend some support to the hypothesis that a resistance stemming from literary unease is commonly diagnosed whether the ultimate source be comparisons with past literature or dissatisfaction with the intermediate progress of the work. With both

Hemingway and Fitzgerald, we have seen that Perkins was very patient in accepting literary and artistic rationales for authorial slowness. But it is not easy for authors to admit deep-lying doubts about the validity of their own work, and we would expect to find some common alternative strategies in which the failure to deliver or revise the work is handled by different discourse moves. In the following data, we will, in fact, see at least two main types. If explanations referring to literary criteria and certainty about the value of the work might be called internalizing, then externalizing can designate explanations ostensibly quite unrelated either to literariness or to the literary work as such. Here the author indulges in "scapegoating" in the sense that some external person, factor or circumstance is adduced as a convincing hindrance to the author's work. One variant of this we have already seen in Fitzgerald's references in Sample 23 to "trash" which had to be written. The act of writing is involved, but artistic quality is flatly denied and hence removed from the discussion. This tactic readily forms part of a move to get an advance from an editor on something that would not be "trash," but one must be careful about overusing it, since one's capacity to write trash is not necessarily something one wants to advertise to one's editor.

Fitzgerald provides another case study in respect to his novel Tender is the Night, for which Perkins had to wait more than ten years while Fitzgerald externalized the delay of the manuscript onto a seemingly endless range of outside factors and scapegoats. We saw in Sample 41 the talk about a "new novel" already in the Gatsby data, especially as a means of coping with the latter's lack of success. A letter of February 18, 1925, might have alerted Perkins to what was coming down the road.

SAMPLE 49

[49.1]We're moving to Capri. [49.2]We hate home. [49.3]I'm behind financially and have to write three short stories. [49.4]Then I try another play, and by June, I hope, begin my new novel. (Kuehl & Bryer, 1971, p. 94)

On the one hand, Fitzgerald is holding forth promise of a new novel at a point in time when the potential of Gatsby is not yet decided. Yet given the anxieties he displays in other letters such as Samples 37 and 38, it is difficult not to see this move as part of a larger evasion. It certainly makes no sense to "move to Capri" if you are "behind financially," since the place is a notoriously expensive pleasure spa where people hardly go in order to achieve large amounts of hard work. However, such a move makes good sense if you want to be away from "home" at a time when you might soon have to face a lot of friends, acquaintances, and local publicity connected with a novel which has not succeeded. On an island crammed with people of the Jay Gatsby type, some of whom wouldn't know a famous novelist face to face, Fitzgerald could comfortably fade into the background. However, the hard work that seems most imminent here is not the novel at all but "short stories" of the potboiler type that Fitzgerald might under other circumstances refer to as "trashy imaginings." Presumably the idea was that the success of Gatsby would liberate Fitzgerald from short story writing long enough to make the new novel feasible within a reasonable length of time. But that prospect is clouded by a letter of April 24, 1925, a time when Gatsby's success looked considerably less sanguine.

SAMPLE 50

[50.1]Now I shall write some cheap ones [stories] until I've accumulated enough for my next novel. [50.2]When that is finished and published I'll wait and see. [50.3]If it will support me with no more intervals of trash I'll go on as a novelist. [50.4]If not, I'm going to

quit, come home, go to Hollywood and learn the movie business.
(Kuehl & Bryer, 1971, p. 102)

Coming from an author who has so long insisted on a complete division between the high art of novels and the trash of short stories, such a letter can hardly help being alarming, suggesting that in fact a novel might be built out of "accumulated" trash, namely "cheap" stories. In addition to completely erasing the borders of artistic quality, this prospect also undercuts any hopes for organic unity or consistency of the resulting novel. Moreover, "somewhat offensively" suggests Fitzgerald expects to be paid for the same work by the novel's publisher that has already been well remunerated by the publisher of the short stories, and that the novel will contain very little that the public has not already seen. In any other context but the precariousness of the Gatsby sale, this letter would be a most remarkable discourse move; even so, it is a much clearer sign of mounting anxiety and frustration than the announcement of the move to Capri. The crowning touch is the mildly absurd prospect of "quitting" the career of "novelist" and going to Hollywood, presumably on the tacit assumption that Hollywood pays well for trash--true enough in its way, but the demand for novelists was surely limited during the era of silent movies that lasted well up into 1929.

Coming at some other time, it would be a remarkable discourse move. It was obviously intended to shift the pressure off of Fitzgerald, which was mounting in the wake of Gatsby, onto an unnamed agent upon whose actions he can "wait and see." The agent of the "supporting me" is none other than an unwritten novel, which not merely puts the cart before the horse but oddly suggests that the novel is some kind of a free-acting agent that can make its own decisions about what will happen to Fitzgerald's future career. All that he can seem to do to help it along would seem to be to operate on the

assumption that it will do best if it is closely tied to his "trashy intervals" by being "an accumulation" of stories which may be cheap in their literary taste but more expensive for the magazines that have to pay Fitzgerald to write them. We will see similar moves later on portraying the novel itself rather than Fitzgerald as the party responsible for the delays.

At all events, such a letter seems calculated to elicit another desk-clearing sigh from Perkins, whose way of responding does not include the option of telling Fitzgerald flatly that he is writing peevish and ungrateful nonsense. He must at least appear to take the letter and the threat it contains seriously while privately recognizing it as an onrush of self-effacement combined with vindictive expansiveness. As Third Force psychologists have shown, sporadic and unpredictable behavior typically occurs when a person's "bargain with fate" breaks down. In this case, Fitzgerald had made a bargain to climb up from a producer of "trash" toward an author of high literature and feels that in writing Gatsby he has done his part, while fate has reneged. The shock brings out arrogant-vindictive tendencies as well as detached ones, daring fate to get back into the spirit of the bargain or suffer the consequences of seeing Fitzgerald turn his back on high literature altogether. Such gestures would seem flagrantly, if not neurotically, inconsistent from an everyday viewpoint, but from the viewpoint of personality psychology they are readily understandable. A personality with a delicate balance of expansiveness and self-effacement, such as Fitzgerald, can be expected to react to a breakdown of the bargain when an intensification of both those sides threatens to destroy the balance altogether.

At all events, Perkins did not prescribe psychotherapy to Fitzgerald, which in those days could have only been Freudian--and from a literary

standpoint Freud appears to have "thought of the author as an obdurate neurotic, who, by his creative work, kept himself from a crackup but also from any real cure" (Wellek & Warren, 1956). Such an image is hardly what Fitzgerald would need in a time of stress, still a long time before Third Force psychology would attempt to assign a prominent place to creativity and artistic expression within the range of psychic activities.

Instead, we find Perkins calmly writing to Fitzgerald on May 9, 1925, "so glad you are going to do the other novel, and do not again refer to Hollywood," conveniently disregarding the prospect of the novel being "accumulated" out of "cheap" short stories. But the prospect undoubtedly remained uncomfortable for both parties: for Perkins because it jeopardized literary quality and organic coherence, for Fitzgerald because if the novel failed to "support him," he would have to carry out his threat and live with self-hate at having failed to be true to his idealized self-image. The natural result would be to put off the ultimate test of submitting a new novel to the public and exposing himself to the whims of fate, whose hostility had apparently been shown in the case of Gatsby. In this sense, Perkins' insistence that the novel was treated unfairly, misunderstood, and so on, was not altogether a strategic move, since it left Fitzgerald to attribute the loss to sheer ill fortune rather than to any artistic or literary factors he could genuinely control in the production of the next one. Had Fitzgerald been more plainly confronted with his own responsibility in Gatsby's lack of success, his position would have been more favorable for starting another novel, with greater attention to skillful composition; as it was, we see him spitefully resolving to do essentially the opposite: to put the novel together as conveniently as possible after all his exertions had gone unappreciated. One can hardly fault Perkins for not foreseeing this dilemma. Even if he had, his

well-practiced role as supportive friend forbade him to lay the blame for Gatsby too squarely at Fitzgerald's own door; and his role as representative of a company would interfere too, as long as his literary astuteness gave him good reason to expect really successful works from Fitzgerald in the future. And, of course, there was the pressure in the possibility of Fitzgerald changing publishers, which, however improbable, could not be ruled out if the author was in an irrational state, as suggested by various peevish threats, disguised as gossip or not, as in Samples 42 and 50.

For the time being, both Fitzgerald and Perkins had good motives to proceed on the assumption that the "new novel" would duly be written, albeit under less favorable circumstances than Gatsby. In a letter of August 28, 1925, Fitzgerald somewhat archly suggests that his own irrational stage is now sufficiently behind him to serve as literary material for that very novel.

SAMPLE 51

[51.1]*Our Type* is about several things, one of which is an intellectual murder on the Leopold-Loeb idea. [50.2]Incidentally it is about Zelda & me & the hysteria of last May & June in Paris. (confidential) (Kuehl & Bryer, 1971, p. 120)

At the same time, the prospect of reworking a sensational crime was a frank appeal to mass audiences, however dressed up in "intellectual" terms. Even "the hysteria of last May" has a dramatic flair at the same time as it allows Fitzgerald to distance himself from his own condition. One wonders who the "our" in Our Type would be: possibly some confederation of irrational intellectuals running the gamut from Leopold and Loeb to Fitzgerald himself? At least his threat to give up authorship could be symbolically read as intellectual suicide or by the process of externalizing the impulse of

Fitzgerald, the man in financial difficulties, to do away with Fitzgerald, the literary author.

The official version that the novel is going to be written is upheld for a time with simple episodic and conveniently vague signals such as "the novel is going to be great" (October 19, 1925) or "my novel is wonderful" (December 30, 1925). Set against these are more sober estimations which confirm the expectation that the author feels considerable hesitation. For example, in a letter of October 10, 1925, he concedes that "the novel progresses slowly and carefully with much destroying and revision." In a different situation, such a message might be less ambivalent, merely indicating that the author has been sobered by past experiences and is proceeding with redoubled carefulness and self-criticism. But in this situation the letter can also be read as a signal that progress is quite precarious and that the output is going to be small, the more so in view of the "destroying"; indeed, the slowness on the one hand and the destroying on the other might balance each other in a stalemate indefinitely. From a linguistic standpoint, having the novel be the agent of the activity rather than the author is undoubtedly significant, as if the novel were an animate being with low energy levels and possible self-destructive tendencies.

In a letter of January 1, 1928, Fitzgerald must address the fact that he has still not submitted the manuscript to Perkins.

SAMPLE 52

[52.1]Patience yet a little while, I beseech thee and thanks eternally for the deposits. [52.2]I feel awfully about owing you that money--all I can say is that if book is serialized I'll pay it back immediately. [52.3]I work at it all the time but that period of sickness set me back--made a break both in the book & financially so that I had to do those Post stories--which made a further break. (Kuehl & Bryer, 1971, p. 149)

The opening quotation, which echoes a passage from Shakespeare's Comedy of Errors,¹ allows Fitzgerald to assume a histrionic and somewhat amusing tone in the face of what must have been a rather banal and grim situation, hence the abrupt style change in mid-sentence from thanks eternally to "for the deposits" [52.1]. The rest of the letter is frankly addressed to the supportive friend, who is to proceed in a manner that the company representative might well find unwise. We find the typical externalizing of the delay onto the scapegoat of having to write other "stories" out of "financial" necessity. It might be illogical to go on accepting money from Perkins on the one hand and urging lack of money as the reason for not writing on the other, but Fitzgerald evidently considers it a strategic combination for documenting why Perkins is not going to be repaid and probably will have to expect additional outlays. Equally illogical is the assertion that Fitzgerald is "working at [the novel] all the time" [52.3] when he is frankly admitting that he is writing "Post stories" instead; yet this contradiction superimposes easily on the preceding one in suggesting that Fitzgerald deserves the money from Perkins and yet is encumbered by the need for money from writing the stories. The prospect of the book being "serialized" as a way to "pay back [the money] immediately" recalls Fitzgerald's peevish notion of allowing a novel to "accumulate" from individual stories [52.2], whereby, as we noted, anxieties about literary quality and unity of the result would surely be justified. Still, serialization of novels has long been a tradition, and a masterful author like Dickens could use the tactic to keep the public in suspense about what would happen, and if

¹The actual line is "Have patience, I beseech" as Luciana replies to Adriana's request for information (IV, ii, 17).

necessary, adjust his plans for the ensuing parts from the reaction to those already published.

Externalizing onto a "period of sickness" is fully predictable; compare this to Hemingway's scapegoating of a "whooping cough" in Sample 5. It thrusts in a somewhat different direction than the scapegoat of writing other stories, in that it does not involve a potential conflict between authorial activities at opposite ends of the artistic scale. A sick person can claim sympathy and pity, but there is nothing relevant to a literary role about doing this.

Perkins' reply of January 3, 1928, shows his familiar splitting of roles.

SAMPLE 53

[53.1]We feel no anxiety whatever about the novel. [53.2]I have worried a little about the length of time elapsing between that and "The Great Gatsby" (Kuehl & Bryer, 1971, p. 149).

The commercial representative in the first person plural is the proper one to "feel no anxiety" because that is the source of the "deposits." The supportive friend in the first person singular is entitled to feel "worried a little," as if "the length of time" were a cause for personal rather than professional concern. Another familiar Perkins strategy re-emerges in a letter dated January 24, 1928, which ostensibly deals with other matters while interspersing praise for Fitzgerald; we can compare the letter about the Heywood Broun party in Sample 28, ending with the flattering news about Fitzgerald's "standing with the public."

SAMPLE 54

[54.1]We have just agreed to take on a collection of Morley Callaghan's stories. [54.2]Some of them are very good, and they are all the genuine thing. [54.3]And so is he himself. [54.4]He wants particularly to see you, and I told him to let me know two or three days in advance before he came down again, and that I felt pretty sure I could get you to come

over. [54.5]He has interesting ideas about writing, and a remarkably just sense of things. [54.6]At the first glance he is not very prepossessing, but one sees after a couple of minutes of talk, that he is highly intelligent and responsive. [54.7]He is writing a novel which I have seen in unfinished form, and believe will turn out well [. . .] [54.8]We can surely count on your novel for the fall, can't we? [54.9]It must be very nearly finished now. (Kuehl & Bryer, 1971, p. 150).

However, the gossip is more directly relevant than was the gossip about the Broun party. The lead topic this time is, sure enough, a promising young author signing a contract with Scribner's to do precisely a book based on a collection of "stories." Perkins says that "some of them are very good" [54.2]and characterizes the author as "not very prepossessing" but "highly intelligent and responsive" [54.6]. A sign of this "responsiveness" just happens to be giving Perkins "a novel in unfinished form," which again is just what Fitzgerald is supposed to be doing as soon as possible. By including the "particular" desire of this new author to see Fitzgerald, the whole item receives a pretext of a different kind of relevance, as does the prospect of Fitzgerald "coming over" so Perkins can see for himself exactly what has been written thus far. Following several paragraphs (omitted above) about other books, such as The Bridge of San Luis Rey and The Cabala, we get the typical Perkinsian request in the guise of an afterthought. Instead of asking about the novel in a genuine question, he makes a declarative statement, asserting with markers of high probability such as "surely" and "must be" that it would be "nearly finished now," yet allowing a further period of grace from January to "next fall." This strategy is characteristic of Perkins' mild expansiveness in showing confidence in the completion of a project at a time when he might have little warrant to feel so. Of course, Perkins' show of confidence here would be totally appropriate to

Fitzgerald's continual protestations that the novel is, in fact, coming along fairly well.

And Fitzgerald did sense some necessity for keeping Perkins within this outlook. After declaring in a letter of July 15, 1928, that "I'm working hard as hell," he sends a letter on July 21, 1928, which is calculated to both raise Perkins' hopes on the surface and dampen them somewhat below the surface.

SAMPLE 55

[55.1](1) The novel goes fine. [55.2]I think its quite wonderful & I think those who've seen it (for I've read it around a little) have been quite excited. [55.3]I was encouraged the other day, when James Joyce came to dinner, when he said, "Yes, I expect to finish my novel in three or four years more at the *latest*" & he works 11 hours a day to my intermittent 8. [55.4]Mine will be done *sure* in September. (Kuehl & Bryer, 1971, p. 152)

Fitzgerald's manner of numbering orders of business and putting the novel under number one would be eerily familiar to an editor who has on file a letter which we saw in Sample 29, whose first item announces that "the novel will be done next week." Again it is "the novel" that is doing things rather than Fitzgerald, who in the second sentence [55.2] steps back to look at it from the outside, along with other people, all of whom conclude along with him that "it's quite wonderful." Behind the self-praise here, we can easily detect the suggestion that the novel can be "seen" and "read," so it must be a tangible reality. Like Perkins, Fitzgerald uses a discourse move of providing what might be friendly chatter or literary gossip about Joyce as a means of attending to delicate issues in business. The story takes a somewhat different turn from what would be expected, which would be something like "I was encouraged the other day when James Joyce came to dinner and said it was wonderful, too." What the story as actually told

suggests is that high artistic quality is extremely time consuming, especially when the remark of quality comes from a master artist, and Perkins can be counted upon to get the point. The promise of being "done sure in September" is to foreclose exactly what the Joyce anecdote is saying and also refers back to Perkins' own desire to get something by "the fall" [54.9].

Perkins duly replies in a letter of August 6, 1928, that "I was delighted to get that letter in which you said the novel is going so well," but it is November rather than September before Perkins gets anything, and it is only some pieces of the manuscript. Moreover, matters seem to rest there for some time, as we witness in this letter to Perkins dated January 21, 1930.

SAMPLE 56

[56.1](1.) To begin with, because I don't mention my novel it isn't because it isn't finishing up or that I'm neglecting it--but only that I'm weary of setting dates for it till the moment when it is in the Post Office Box. (Kuehl & Bryer, 1971, p. 161)

As before, the novel gets top billing and is number one in the order of discussion, but this time there's no news about it buried among gossip. Instead, Fitzgerald uses the classical rhetorical device of mentioning something while pretending not to mention it so that the act of mentioning rather than the "finishing up" and "neglecting" becomes the ostensible topic of the statement. In that light, the letter does not, in fact, strictly deny the "neglecting" and the "lack of finishing up" as facts in their own right, but merely asserts that they are not relevant to the move of "not mentioning." What is actually asserted as a fact is Fitzgerald's own "weariness of setting dates" which would be true and uncontestable in any case, given the data we have seen above. However, the statement has some discursive force for Perkins in giving him grounds to believe that further attempts to get Fitzgerald onto a schedule will only be a further contributor to "weariness."

Again matters rested for quite some time until a letter of January 15, 1932, openly admits that Fitzgerald has by no means been "working at it all the time," as he had asserted in [51.3]. On the contrary, the prior "two years" have been devoted at least in part to other things. What those are can be easily inferred by the remarkable fact that Fitzgerald cheerfully confesses that he is no longer "financially behind" but "actually ahead," which in his case is something like a sensational secret not to be lightly divulged to people like "Ernest" Hemingway or anyone else, particularly ones, like Perkins, who have lent Fitzgerald money. Since financial difficulties were the routine scapegoat upon which Fitzgerald had externalized his frequent delays and postponements, the relevance of the "dollars" at this point is immediately clear: only in a position of financial security can he be expected to devote several "consecutive months" to the novel.

In admitting that he has not been working on the novel while simultaneously declaring that he will now actually do what he has only been claiming to do all along and "work on it all the time," Fitzgerald can breezily proceed on the assumption of having cleared the slate with his literary mediator. Only on this assumption does it make sense to point to Perkins' "consistent faith," even though the previous admission ought to have shaken that "faith" considerably. The invocation of "faith" is linked with an appeal to the supportive friend Perkins who retains his high literary estimation of Fitzgerald even when other people, perhaps Hemingway, are growing impatient and having second thoughts. Nearly two years later the results of Fitzgerald's redoubled efforts are finally about to become tangible, as the author reports to his editor on October 19, 1933.

SAMPLE 57

[57.1]All goes well here. [57.2]The first two chapters are in shape and am now starting the third one this afternoon. [57.3]So the first section comprising about 26,000 words will be mailed to you Friday night or Saturday morning. (Kuehl & Bryer, 1971, p. 186)

Aside from the assertion that things are "going well," which has become so routine with Fitzgerald that it has hardly more force than the formulaic "Dear Max" at the start of the letter, Fitzgerald announces not the completion of the book but the completion of "the first two chapters" out of the total of 61 sections in three books that the novel had in its finished form. Presumably the "starting" of "the third one" means starting revision and not starting composition. But that expression leaves an uneasy feeling all the same. Tangibility is heightened by the reference to "26,000" words, which is conspicuously exact in view of the prior vagueness, and does constitute a substantial chunk--as compared to, say, the 60,000 words in the present dissertation, whose composition had to contend with delays of its own.

The same October 19, 1933, letter announcing the mailing of the first section in that same month shows the typical self-effacing tendencies that Fitzgerald seems to encounter in retrospectively contemplating a work.

SAMPLE 58

[58.1]I should say to be careful in saying it's my first book in seven years *not to imply that it contains seven years work*. [58.2]People would expect too much in bulk & scope. (Kuehl & Bryer, 1971, p. 187).

Compared to the triumphant vision of having created "the best novel in America" as was the case with Gatsby, the discourse move of downplaying high expectation is all the more striking. By now Perkins, of course, knows that Fitzgerald has not been devoting "seven years' work" to the novel, since at least two-and-a-half years had already been discounted, although Perkins

would surely not consider it the proper moment to remind Fitzgerald of all this. But Fitzgerald's request has another purpose in that the high expectations he wishes to dampen are not Perkins' but other people's. If Perkins should attempt to turn the long delay into a commercial advantage as a selling point for the book, to say that it is "the first in seven years" is harmless and reasonably true, aside from the fact that even at the point of writing it has been eight years and six months since the day Gatsby was published, and certainly another chunk of time will elapse before the new novel sees the light of day. To say, on the other hand, that the novel contains seven years' work--or for that matter, eight-and-a-half years'--would not merely be false but might be tempting fate, whose lack of adherence to Fitzgerald's "bargain" in the Horneyan sense we have examined above. If, as folk wisdom believes, fate likes to punish overconfidence, then this would be a good time for some underconfidence on Fitzgerald's part, as we see it manifested here.

The rest of the process of negotiation and revision for the new novel generally follows the pattern we have already seen for Gatsby in Chapter 3. Again, the degree of collaboration is high, with Fitzgerald's expansiveness at his achievements balanced against enough self-effacement to undertake the alterations proposed by Perkins. The fate of Gatsby would logically increase Fitzgerald's capacity for self-criticism in his something of a running counterpoint, which continues well beyond the actual publication of a given work, as we see in a letter dated December 24, 1938.

SAMPLE 59

[59.1]It's great fault is that the true beginning--the young psychiatrist in Switzerland--is tucked away in the middle of the book. [59.2]If pages 151-212 were taken from their present place and put at the start

the improvement in appeal would be enormous. (Kuehl & Bryer, 1971, p. 250)

In retrospect, it is rather ironic that Fitzgerald kept the manuscript, or sketches of it, out of Perkins' sight for so long and thereby drastically curtailed the degree of negotiation that would have been most useful much earlier in the process. Since the success of the new novel was no more impressive than Gatsby's, the experience demonstrating the importance of revision has plainly been reinforced. Still, Fitzgerald's outlook is a bit simpleminded and wishful in suggesting that composing is filled with rather obvious large field choices of this kind which could be done without fine-tuned revisions (e.g., by taking a large piece of text and moving it unchanged to a different place). The expression "true beginning" even suggests that the novel itself has some kind of ideal or natural underlying form which an author can intuit, albeit somewhat tardily at times.

The composition of Tender is the Night certainly illustrates problems involved in working with a dilatory author. True to his style, Perkins maintains a reasonably expansive front throughout in uniformly asserting his confidence in the progress of the novel, even in the face of contrary indications. At several points Perkins would have been fully justified in adopting a more expansive stance reaching even into the vindictive by castigating Fitzgerald for having conveyed misleading impressions and accepted money for work that was not going on. But Perkins, we recall from Sample 50, had had a taste of Fitzgerald's own vindictiveness in the letter about "quitting," and could see that the result of any vindictiveness on his own part might bring out that streak again, which would have seriously jeopardized the completion of the novel, to say nothing of Fitzgerald's further career as a literary novelist.

More Drastic Expansions

Perkins was an exceptionally good editor in his understanding of his authors and their personalities. However, both he and Fitzgerald clearly appreciated the need to maintain a face-saving official version that the novel was being written in an orderly and continuous fashion, despite missing or contrary evidence, so that Fitzgerald might maintain his literary reputation among his friends and colleagues. This official version provided a point of consensus and eventually paid off, as the novel was finished and published.

But a major insight of Third Force psychology is that personality traits carried to extremes typically lead to neurosis and a lack of human growth. The expansive types are noted for forming symbiotic relationships that allow them to maintain the illusion of their own idealized self-image without the achievements to justify it. We noted above that Perkins' elaborate exonerations of Fitzgerald in the Gatsby business might have some negative effect in creating the impression that Fitzgerald did not have adequate control over how his novels would be received, and the dilatory manner in the production of the next novel might bear this out. At all events, editors can be expected to adopt much more expansive moves vis-à-vis authors who are clearly not holding up their end of the bargain. Here we see a somewhat different strategy from externalizing delays onto scapegoats over which authors have no control. Instead, the author flatly misleads the publisher much in the manner of a confidence artist who takes advantage of appropriate victims by stringing them along with hopes of eliciting a maximum of favors. In the meantime, we see some traces of this strategy in Fitzgerald's moves in misrepresenting the progress on his novel, but the data

are ambiguous. He may have honestly felt that he was devoting a great deal of his energies to the novel. Or, he may have internally justified his writing of short stories as a means for accumulating material to the novel. Or again, progress of the novel might have been measured in terms of getting it clear in his head as opposed to putting things down on paper. At any rate, Perkins' own genteel manner disallowed any confrontations suggesting that Fitzgerald was being misleading or deceitful.

The situation changes when the personality types involved are less finely tuned to each other. We have seen that Harry Crews represents an expansive type with an essentially arrogant-vindictive stance that puts him safely in the category of lower collaboration. He not merely upholds his own right to make all substantive decisions about the book, but in Sample 10 actually conjured up the image of the entire group of mediators joined in a conspiracy against him. We might predict that part of this confrontational style is a product of past encounters as well as a reliable indicator of how he would react in general. In addition, the self-effacing traits which seem to underlie some of his conduct give an indication that we can expect dilatory moves on his part. These prospects are confirmed by the data I obtained from my interviews with Crews, who resolves the tension between artistic and commercial success by simply treating the latter as a non-issue.

SAMPLE 60

[60.1]I am not one of those people who find myself apologizing for whatever few nickels it is I make off the work I do. [60.2]There are, it has been in my experience, there are a good number of writers who do precisely that, apologize profusely for the fact that a thing either does or does not make money. . . [60.3] [That would be] stupid. . . [60.4]Because after all, if you don't have readers, if you don't have readers, why the hell did you write the thing to start with if you don't want readers? (Crews, 1990b, p. 2)

Here the writers who feel the contradiction between artistic and commercial success become the target of Crews' arrogant-vindictiveness and are described as "stupid." Crews finesses the issue somewhat by translating "money" immediately into "readers," although for many authors this is exactly the crux of the problem: how many readers, as opposed to which readers, does my work attract and what is the relative weight of their various responses. Though he doesn't say so, Crews evidently has certain misgivings about the financial aspect he is repressing here: witness the ostensibly self-effacing phrase "few nickels," which is utterly inappropriate to the large sums that Crews is in fact able to collect in advance of a completed manuscript.

If Crews genuinely conflates the issue of "money" with the issue of having a lot of "readers," then there would seem to be no particular obstacle to adapting the product to the buyer. In fact, the cycle seems a bit circular: if you have a lot of readers, that you must want them is made to seem the same as if you want a lot of readers, you will get them. And, of course, these are very different propositions, and in the midst of that difference is, of course, the editor along with the other literary mediators against whom Crews harbors an arrogant-vindictive stance, as we saw in Sample 10. The editor will, of course, also advance arguments in the name of the reader, as we saw Perkins in Sample 33 doing in respect to Gatsby, but the editor has a perfectly good right as a reader, and here is where we might expect an author with a stance like Crews' to provoke difficulties, at least insofar as he subscribes to his own "conspiracy theory" about the "army of support" which he discussed in Sample 10. Yet Crews might well have a much more expansive editor than Perkins, so that the degree of collaboration will remain uncertain in principle and tend to fluctuate considerably.

His editor, Ann Patty, like Perkins, uses extravagant praise and very restrained critical suggestions in her letter of October 17, 1989, in her effort to induce Crews to make changes in his novel.

SAMPLE 61

[61.1]What a great novel BODY is!

[61.2]Even better on second reading, which I did this weekend, because I saw the real heart of the novel more clearly--the body one has, who one is, someone who loves it like that (Earline & Billy Bat) vs. the body one wants to be, who one wants to be, who wants you to be what (Shereel, Russell) and Nail--who by the end of the novel seems to have understood everything.

[61.3]The elegaic chapters between Earline and Billy Bat have real poetic resonance by the end--they almost make me want to have a second croissant this morning, hell, why not make it a third and throw in some raisins and cinnamon?

[. . .]

[61.4]All of these suggestions are made with an eye to keeping the story tense and tight around the contest. [61.5]I'd like to see Russell's intensity of focus mirrored in the telling of the tale. [61.6]It means writing out some of the very engaging and likeable and funny sidetrips into Wall and Marvella and the hotel help, but I'm quite sure it will result in the novel having a sharper, more powerful impact--more like an obsessed champion. (Patty, 1989, p. 5)

A very Perkinsian touch on Patty's part is to justify a high opinion with a detailed commentary on the achievements of the novel--in Gatsby's case the adoption of a certain authorial perspective, and in Crews' case an exposition of what might seem to be a redeeming or underlying message of the story. Terms like "elegiac" and "poetic resonance" [61.3] are both highly flattering and comfortably vague, especially in respect to an author like Crews, who detests the formulaic expressions of academic criticism, as seen in his reaction to integrity in Sample 11, but Patty largely combines them with very down-to-earth references much more in keeping with the folksy names of the characters, with a second croissant doing symbolic duty for an onslaught of sympathetic expansiveness, in this case, expanding "the body

one has" [61.2]. To assert that a novel about a body has "a real heart" is an ingenious metaphor for this message, and it doubles the plot of the novel in that the editor parallels the character in finally "having understood everything."

The total combination can hardly fail to appeal to Crews' sense of being a literary talent on the one hand and an extremely earthy body on the other. Moreover, the food metaphor that covers the expansiveness neatly leads into the more important, though less obvious, expansive move of getting into the "problems" which are to be "chewed over," so that the editor is asking more for contemplation than concrete actions at this point. The "problems" that Patty identifies are considerably more weighty and less appetizing than the food metaphor had suggested.

It is significant that a feeling of "poetic resonance" put Patty in an extremely expansive mood regarding her own body. Although the urge to consume additional croissants might lead to "literary" "expansions" and the body that she does not want to be, Patty tunes into Crews' bodily preoccupations with a metaphor from the same domain: "tense," "tight" [61.4], "intensity" [61.5], "more powerful impact," and above all, "obsessed champion" [61.6]. By making the revisions and "telling the tale" in the way that Patty would "like to see," Harry can indulge a power fantasy he could hardly resist of being an obsessed champion in a bodybuilding contest himself. Patty's term shows that she knows how an author Hemingway thought in his dealings with Liveright--that the stories, as he expostulated in Sample 3, are written "tight and hard." Such a powerful move quite overshadows consolations of describing passages which are candidates for the editorial pencil to be cut as "engaging and likable and funny." It also considerably over-reaches Perkins' low-key remark from Sample 33 that

"Gatsby is somewhat vague." However gratified Crews might have been by these metaphorical strokings of his idealized self-image, they don't seem to have materially increased his basically low collaborative stance, as we can see from his letter of January 18, 1990.

SAMPLE 62

[62.1]Herewith, the novel BODY as I would like to see it published, along with a few, random, probably-not-very-satisfying remarks on the revisions [. . .] [62.2]I have done the very best I could to accommodate you and at the same time remain true to my self. [62.3]I love the novel and hope you can trust me enough to allow me to go with my best instincts. (Crews, 1990a, p. 1)

The opening sounds rather like an ultimatum: this is the novel and this is the form and no other in which the author "would like to see it published." The phrase "a few random . . . revisions" is decidedly vindictive, indicating the low importance the author attributes to these revisions, since he feels no obligation to be at all "satisfying" in his responses, but deems it sufficient to provide "a few random remarks" [62.1]. If Patty's approach had a taste of Hemingway, so does Crews' response in asking her to "trust his best instincts," rather like Hemingway in Sample 3 pointing to his own instincts at "gambling." Crews' move forecloses Patty's options somewhat as he knows perfectly well that she cannot say that she doesn't trust him, yet any further objections or requests for changes on her part are now open to being equated with precisely such a declaration. The contradiction between the opening tone, slighting the importance of revisions and the grand assertion of "having done my very best to accommodate you" can be resolved only by assuming that this "very best" amounted to very little because of the encompassing nature of "remaining true to myself" [62.2].

At this time it might be appropriate to consider another editor who has to mediate with authors who are less-than-perfect in their willingness to collaborate, forcing her to steer them toward collaboration on literary projects. The editor we shall consider next is Melissa Ann Singer of Tor Books, who makes no bones about her role as a company representative.

SAMPLE 63

[63.1]Producing profitable books is essential. [63.2]I need a certain number to stay in good with my company. [63.3]This makes me look good not only to my company, but to other companies who might be potential employers. [63.4]This could lead to more money and prestige which could make me more attractive to authors I would like to work with. [63.5]I'd really like to work with Stephen King. (Singer, 1991, p. 10)

This goal is stated quite independently of the means needed to achieve it. Of course, the goal itself is entirely in keeping with the quality of the job, but as we saw with Perkins, the job may also require some caution about putting it in precisely these terms. Moreover, the editor's expansiveness is plain in her high aspirations not merely to "look good" in her present job but to rise up to the top of the profession. Significantly, the author she sees waiting at the top is not a literary figure so much as an author whose writings would be candidates for the "trashy imaginings" categorized by Fitzgerald in Sample 23. The emphasis here is clearly on gaining prestige and money by serving already well-established authors rather than by doing the sloggier work of discovering and introducing new talent. Some further indicators of Singer's personality tendencies emerged in her response to my query about what needs and goals she has as an editor.

SAMPLE 64

[64.1]I want to produce good quality books that I'm proud to work on. [64.2]That's first. [64.3]And I want to maintain a good reputation as

an editor. [64.4]This would help attract good writers to my publishing house to work with me. [64.5]And I need to work with cooperative writers--crotchety writers can burn you out. [64.6]And I really like a challenge. [64.7]I like to work on a variety of projects that are different so I don't go stale. [64.8]I want to learn new things, to take on projects that make me feel I've learned something about content or style. [64.9]I like the challenge of working with a writer who has a distinctive voice--I like learning to solicit that voice, to help make it consistent; I enjoy the challenge of learning to edit that voice. (Singer, 1991, p. 11)

At first the answer seems readily predictable in regard to "quality books" [64.1], "reputation" [64.3], and "attracting writers to my publishing house" [64.4]. All this hinges on the slippery qualifier "good" and how far it refers to literary goodness on one side and commercial goodness on the other. If Stephen King is any indication, we might assume the balance is tipped toward the latter. Also stipulations of being "proud" and "attracting writers" who come there specifically to "work with me" again indicates an expansive view of what is meant by "reputation as an editor." But the most significant new insight we get here pertains to what she considers cooperative writers as opposed to uncooperative ("crotchety") writers who only "burn you out." She twice affirms her fondness for "challenge" and links it with "a writer who has a distinctive voice" [64.9]. Yet she evidently enjoys playing a very strong role in engendering the voice and ensuring that it is, indeed "distinctive" by seeing it the whole way from "soliciting" to "making it consistent," to "learning to edit it." This would suggest an elaborate participation in literary production bordering on dominance. She seems to have intricate balance between what Third Force psychologists call "autocentric" (self-centered) versus "allocentric" (other-centered), and a view that is rather expansive about the prospects of making it work. A related tendency can be seen in her voraciousness to "learn," where she is amassing not just money, but also literary and commercial talent and ultimately learning how to

control the "author's voice." We can thus draw some assumptions about what would count for her as "collaborative."

Yet Singer, too, is sensitive to the complexities arising from the fact that a literary work is no ordinary commodity. She sees part of her skill in pursuing her goals with less obvious means.

SAMPLE 65

[65.1]As an editor you demand clarity, yet you demand it in an obfuscated manner. (Singer, 1991, p. 7)

A seeming paradox is quite strategic; that is, you get the work to a point where it's clear without being clear to the author, but the latter has not been clear. For me, this was not clear, so she provided an example of how she approached an author of a novel under production; in this case she wants him to tone down some language in order to make a character more believable to a feminine reader.

SAMPLE 66

[66.1]Where usually you are brilliant in your use of women's dialogue, in this particular instance it appears that perhaps four letter words are a bit harsh for the overall tone you attempt to maintain.

[66.2]Maybe softening the language would make your character appear to be as feminine as you skillfully portray her earlier in the work. (Singer, 1991, p. 7)

The point of contention is our old friend, obscenity. What's new here is how the request skillfully distanced from any taint of censorship by a woman editor speaking in the name of "women" and "femininity" and assuring the male author that he is in principle "skillful," indeed, "brilliant," at "portraying" women and rendering their "dialogue." Not only is the author highly motivated to accept the overall thrust in order to secure for himself the praise that it contains, but he is totally outclassed if he tries to tell a woman that he knows better than she does what would be "feminine" here.

Singer's expansiveness was more urgently called for in working with Thomas Monteleone, a new and promising writer who approached Tor Books with an idea for a novel.

SAMPLE 67

[67.1]He solicited us with a turn of millennium thriller about the Second Coming of Christ. [67.2]We were interested because of the subject's timeliness, because the author chose good characters, included cabalistic intrigue, and spun from a good idea about cloning Christ from the Shroud of Turin. [67.3]All in all the thought was that the novel would appeal to women, the audience that buys most of our books. (Singer, 1991, p. 4)

Material like this evidently constituted what Singer described in Sample 64 as a "challenge" where she might, indeed, "learn something new." At least the novelty was heavily accented and, as we know from the case of Salman Rushdie, new and somewhat surprising reworkings of religious themes are a promising way to sell books today. Singer's estimation in terms of "appeal to women" recalls her skillful ploy to a male author who was supposedly "brilliant" in presenting women aside from his fondness for "four-letter words."

Singer's response to the full outline, however, is less favorable, according to her report in the interview.

SAMPLE 68

[68.1]I realized that the plot was in the wrong direction: the story did not parallel Christ's life overtly enough. [68.2]I felt that there should be more of his first life on earth in the text, and I thought that the time line should be more extensive. [68.3]Tom wanted to use 700 pages to cover only three months. [68.4]I went to three other editors. [68.5]One was Jesuit-educated who specialized in religious matters. [68.6]Another was a practicing Catholic who would know the story and how to handle dogmatic issues. [68.7]And there was a political expert who could testify about the ramifications of political consequences. [68.8]Together we spent eight to ten hours redesigning the story. (Singer, 1991, p. 5)

This narrative gives us some intriguing insights on how a modern-day editor goes about assessing a "plot." The first criterion seems relatively mild, namely the lack of "parallel" in the largely Biblical account of "Christ's life" on earth [68.1], for there is no compelling reason why the second coming should necessarily be elaborately devoted to the first, about which an imponderable mass has already been written, including Nikos Kazantzakis' The Last Temptation, which well might be hard to improve upon. The gallery of consultants is the meat of the narrative: one learned specialist on religion, one devout believer, and, yes, a politician--a trinity which, if rolled together, and sufficiently distilled, might well produce John Paul II. Yet precisely this unlikely gallery teamed up with Singer to "redesign the story." (One imagines here Perkins sitting down to rewrite Gatsby with a socialite, a gambler and a bootlegger.) The author duly signed a contract to write a novel embodying the new story within the deadline of one year according to the mutually-agreed timetable of submitted sections and paid-out advances. The collaboration seemed to function at first, and Singer was quite content with the initial submission. Thereafter, no more sections were submitted, but the author continued to call in for the advances. Taking a Perkinsian gamble, Singer continued to forward the money during the year in which the sections did not appear. At the end of this time, she experienced what can happen when an author is allowed to work freely without supervision or advice.

SAMPLE 69

[69.1]A year after the first section was submitted, sixteen months after the contract was signed, I received a manuscript of 800 pages which deviated substantially from the forty page plot outline Tom submitted after negotiation. [69.2]He had changed the plot from a Second

Coming to a romance paralleling Arthur, Lancelot and Guinevere.

[69.3]It was now a Camelot story.

[69.4]I contacted his agent and finally met Tom to tell him this wasn't what we contracted for. [69.5]His response was "How could you not like it?" [69.6]I replied, "It's not what we want!" [69.7]Then I pointed out all the errors he had in the text--things about New York City and Arizona were just plain wrong. [69.8]He could have walked away, leaving us at that point. [69.9]But after complaining awhile he agreed to make the changes I wanted. (Singer, 1991, p. 6)

Evidently the screening with the religious experts had somewhat intimidated the author, and he saw some advantage in backing off from Christ to King Arthur. Appeal and flair in the public eye have become a trifle jaded and the prospects for a major film rather dim in view of various more or less classic film treatments. If we had any doubt of the author's expansive nature from the evidence of his wanting to do a second coming in the first place, they would be set aside by this blithely narcissistic incapability of imagining that the publisher would "not like it." Singer doesn't actually give the details of how they convinced him that he wasn't going to get away with substitution; a tape recording of their dialogue would have been fascinating for the purposes of the present investigation. The "mistakes about Arizona" brings us back to Perkins and data regarding the tides in Lake Superior--a trivial point for Perkins and Fitzgerald and hard to accept as a major novelistic flaw here. At all events, Singer's expansive thrusts --she described it as "reading him the riot act"--evidently turned the trick, notwithstanding that "making the changes I wanted" amounted to essentially writing a completely different book and that in collaboration with an author whose behavior resembled that of a confidence artist to the extent that to trust him any further must well have seemed naive. Amazingly, the novel for which the contract had been signed was eventually produced after four versions of the manuscript had been thoroughly revised by Singer up to

publication. Truly flagrant con artistry on the author's part requires an expansive editor who is nonetheless balanced and tactful.

Again, the prime example is Harry Crews, who shared this anecdote on July 7, 1990.

SAMPLE 70

[70.1]Well, it was just that, for many reasons that I won't go into, I was spending money at an incredible rate and needed a lot, consequently. [70.2]And took money from Atheneum, who incidentally was not the publisher of the Childhood book. [70.3]But Chuck Corn, who was the editor of the Childhood book went from there to being head of E.P. Dutton. [. . .] [70.4]To make it short, at one point--this was very early on--I had taken--which was not very much money--I had taken and spent \$18,000 of the editor's money, the publisher's money. [. . .] [70.5]And they were yelling and screaming. [70.6]I was over a year behind deadline.[. . .] [70.7]But I didn't know how to write the book.

[70.8]At some point--this is the story I was going to tell. [70.9]You see Chuck, Chuck never really doubted. [. . .] [70.10]At some point Chuck came to Gainesville. [70.11]And as a rule, I never let anybody see anything I'm working on until I've finished it. [. . .] [70.12]But anyway, Chuck came down and he said, "Well, look, man, jeez I've come down here, you're behind. [. . .] [70.13] We haven't seen anything [. . .] Couldn't you show me some?" [70.14]But I didn't have anything. [70.15]What I had was I had four pages. And they are the first four pages of Childhood book that appear very nearly word for word just as they are now in the book. [. . .] [70.16]So I had these four pages. [70.17]So what I did--we were sitting in what was laughingly called the dining room in this tiny little house--and I said "You sit where you are, Chuck." [. . .] [70.18]I took those four pages and put them on a stack of blank paper, typing paper, and I brought it out. [70.19]And I said, "All right, I'll read you some. [70.20]But when I say it's over, it's over. [70.21]All right, Chuck?" [70.22]He said, "Sure." [70.23]I read him four pages and said, "OK, Chuck, that's it. [70.24]That's all." [70.25]He said, "No, wait a minute, man, hey, that's--now I--of course I knew it was going to be like this. [70.26]But I can go back and tell them. [70.27]I knew it. I knew it. [. . .] [70.28]You've got a whole [. . .] stack of it there. [70.29]Read me just--hey, one more." [70.30]I said, "Chuck, a deal's a deal." [70.31]So I went back in and put the blank paper down, and there I was. [. . .]

[70.32]It was Chuck's task to sit down with me and to make me come to realize, by him talking, asking questions that led him into, not answers, but discussions, and that led into discussions, not defenses, of me defending what I had done, but talking about what I had done, and to make me come to the place where the book wasn't written.

[70.33]And to do this in such a way as to avoid crushing me. (Crews, 1990b, pp. 7-10)

In this account the author disdains any externalizing of his writing problems onto scapegoats such as having to write other stories to make money, being ill, and so on. His only justification of the entire episode was "spending money at an incredible rate and needing a lot." There are not many things that one can spend money on at an incredible rate in Gainesville, Florida, and most of the few that are are definitely things one wouldn't want to "go into" in a taped conversation; moreover, nearly all of them make sustained, concentrated intellectual work with tangible written results quite impossible. Whatever these escapades were, some of their jangled quality has carried over into Harry's narrative, where the key phrase, which cries out for elaboration, is presented as the simplest thing in the world: "I didn't know how to write the book" [70.7]. The editor, Chuck Corn, evidently had suspicions of being conned, since his flight to Gainesville and the way he acted in Harry's presence would be nonsensical if he did not entertain the real possibility that the book did not exist on paper. Unless some particularly incoherent telephone calls had tipped him off, it was an inspired guess, but Crews' dilatory tactics were equal to the occasion, as we can see. It seems like a perfect scam, and one wonders how much of it has been enhanced for the retelling. Later in the same interview, Crews pictured the editor "sitting down with me and making me come to the place where I saw the book wasn't written" [70.32], which not merely undercuts the apparent success of the scam as narrated but presents the remarkable

scenario of someone telling something he is not supposed to know and making someone believe it who knows it perfectly well already. Here again we have an instance of a discourse episode which, taken at its face value, is extremely hard to integrate but which, in terms of personality tendencies, turns out to make reasonably good sense. As we have seen, Crews' essential bargain with fate is a defiant one: himself pitched against "the army of support," whose mind is already made up to do something else than what he presents. He approaches his end of the bargain by arrogantly defending with whatever means necessary his work from editorial intervention. But when the "army of support" has not even begun to assume its role and there is no conceivable insult or slight to justify a vindictive tendency, this bargain becomes a trifle uneasy. The narrative accordingly does not undertake to indicate any circumstances that would vindicate Crews' position in taking money for work he was fully aware he was not performing. Instead, the narrative zooms in on an incident wherein his authorship is being called into question not to justify what he probably considered a relatively innocuous vindictive response.

Con artistry, if properly performed, is still a highly admired skill in the American southeast, and in the context of the story as it is told, it appears both harmless and justified; but, as I say, this is the case in the story as it is told, and the later representation of the discussion with Corn leaves the impression that it was not so successful as the story presents it. In particular, Corn's ostensible role shifted from the adversary to be outsmarted over to the supportive editor whose function was to present not a genteelly official version of the author's role, as with Perkins and Fitzgerald, but a much more frank and realistic one. The quality of the task is naturally quite different; given the hollowness of the author's expansiveness, the editor's real

expansiveness was urgently required to enable the success of the overall project at all.

Conclusion

In this chapter we have looked at several instances in which various degrees of expansiveness were applied by editors in situations where the production of the work had become stalled and its end product seemed jeopardized. The typical image of the editor perceives expansiveness only in the area of a cheerful confidence in the eventual success of projects, which in the literary world, as we have seen, requires a more than healthy dose of sanguine optimism. For authors keenly aware of their literary aspirations such as Hemingway and, most of the time, Fitzgerald, this limited expansiveness may be sufficient. But authors whose dependability is more doubtful will require the editors to exhibit their own expansiveness, which, as we saw in the case of Melissa Ann Singer, may have a considerable personal basis to begin with. Nonetheless, editors retain their skills as negotiators so that even in extremely difficult and precarious cases, such as Monteleone's project, they are able to salvage the book where a less skilled communicator and negotiator might well have written it off.

The data examined in this chapter reaffirm the impression gained in the first two chapters that the interaction between literary authors and their mediators is complex and mutable. By itself, this finding is not surprising, given that the product itself is a communicative artifact and not an ordinary consumable commodity whose match against the consumer's needs and demands can be obtained by any simple or mechanical criteria. Both literary authors and literary editors have assumed the roles that they have and

attained the degrees of success that they did because they are fully prepared to live with the circumstances, whether or not they are prepared to admit it. If literary works were consumable commodities, their production under the conditions that we have reviewed in these three chapters would appear hopelessly irrational, uneconomical and unprofitable. What modern industrialist or resolute capitalist in the days of, say, Hemingway or Fitzgerald, would soberly and sanely invest enormous sums of energy and money in an industry in which every single product was required to be unique and in which few, if any, fully reliable marketing predictions could be made and brought to fruition in the creation of subsequent products? By any known standard of commodity production, such constraints would appear self-defeating if not merely insane. Yet the fact that it all took place and, not only this, but in the history of humanity and ideas these achievements often stand out against the background of an otherwise shoddy and valueless era is not irritating or disturbing but inspiring.

Given the complexity and delicate balance of literary communication in an age of increasing mass production, an historic opportunity appears for editors who retain their role in terms of literary sensitivity and humanitarian commitment and yet manage to combine it with commercial standards sufficiently that the ultimate result was considered acceptable and valid in both directions simultaneously. In the data we have reviewed in this chapter and the two previous ones, we have seen that this improbable opportunity actually found people capable of realizing it, and who indeed, as with Perkins, had a degree of virtuosity which left little to be desired. It is perhaps not unduly optimistic or idealistic to surmise that the constellations of complex personalities that kept the literary enterprise essentially intact in the face of accelerating materialism were nurtured by the fundamental

raison d'etre of literature itself. People well versed in the curious craft of imagining alternative modalities of existence in literary works are not unsuited for performing similar feats in respect to their professional careers. They are presented both as individuals and as communicative communities.

CHAPTER 5 CONCLUSION

The interaction of the authors and their mediators, specifically their editors, has been a subject of interest for a long time--witness the publication of correspondences like Dear Scott/Dear Max, which points to the many people interested in forming a more complete impression of the lives and times of people in the literary profession. Such materials make handy reading as a source of literary gossip and friendly chatter that helps make authors seem more like real people and less like the walking monuments that are projected by the vitalist tradition in humanistic studies. However, the "human" side of the authors is not necessarily less complex and elaborated than their "literary" sides, although the total impression tends to be conveyed with different means and modalities. Long before "literary theory" crystallized as a high prestige area in the studies of language and literature, authors were grappling with the problems of authorship, readership, literary communication and so on, as a matter of sheer survival and personal identity. Most of the claims that they made, specifically referring to their roles as authors, reflect implicit "literary theories" that help them keep their bearings in one of the most unstable and problematic domains of human endeavor. The prospect that these implicit theories might be riddled with problems and inconsistencies in respect to the practice is hardly surprising, considering the very special conditions under which the contemporary author is obliged to work in a profession wherein sense of self and artistic merit are principally matters of academic judgment passed in

comfortable retrospect, preferably when you, yourself, are no longer alive. Moreover, as we noted in the first section, the vitalistic tradition in the humanities cherishes certain rather destructive myths about literary authors as part of the general program to assert their absolute specialness and hence superiority over ordinary people, while at the same time handily justifying the neglect of contemporary literature in which the process of monument building has not yet properly determined who the great people are--understandably a difficult time to be passing vulnerable judgments.

Biographies of famous authors have been thoroughly plowed over, and the interaction with mediators has naturally been included within this general enterprise, but always with the tacit understanding that details of personal life are interesting and authenticated to the extent that they support specific readings of this or that literary work over against some competing reading. In recent years, the drive to find the "correct" interpretation of an individual work has slackened somewhat, partly due to the sheer volume of ingenious interpretations that are already in print. In its wake, as we observed in Chapter 1, the upsurge of literary theory has been much more concerned with the conditions under which literary works are interpreted, or for that matter, conceived, produced, canonized and so on. The new source of contention displacing the individual interpretation is now the framework, method, theory, etc. in which an investigation of this kind should most properly be conducted, e.g., whether one wishes to adopt a sociological or psychological emphasis, always on the assumption that the one will compete with the other, which itself is a dated relic of the age-old search for correctness and superior authority.

The "empirical study of literature" is both a part of the trend toward theory and a counterpart to it. In its former role, as a part, it asserts the

importance of understanding the conditions of literary communication being properly antecedent to the study of literature rather than as an obscure sidelight for certain junior colleagues at the margins of an English department, but in its latter role as counterpart it asserts that the collection of a single paradigm at the expense of all this is neither urgent nor, indeed, particularly relevant; which sociological, psychological or other factors are, in fact, relevant to an understanding of literary communication is precisely an "empirical issue" in a perfectly straightforward sense. Which of these factors bear upon literary communication is something that will have to be done by hopefully investigating the actual systems of preconditions, conditions, consequences and so on under which this communication takes place. This outlook implies the necessity, unwelcome both to some literary scholars and to some theoreticians of literature, that studies will have to take place within some consultation of the empirical frameworks already brought to bear in the study of human communication and interaction. Nothing will be gained by simply retaining the essentially speculative and intuitive methods of literary studies and relabeling them empirical realities without some sort of reasonably secure further grounding. Such frameworks are obviously available, though they are typically used for other purposes than the study of literary communication, and their design reflects that. Hence our challenge as literary scholars is to test their applicability while insisting on the specific literary quality of the central transactions under investigation. In practice this implies a careful correlation of various empirical frameworks with some theoretical framework purporting to identify the specific qualities of "literariness" or "poeticity."

In the present work, this combination was to adapt the framework of personality psychology to an aesthetic conception of literary communication

as "alternativity" via the domain in which it is both legitimate and expected to present alternative worlds or alternative views of the world without any of the normally applied social sanctions regarding truth, straightforwardness, realism, fact and so forth. This conception of literariness is undeniably complex, since by definition "alternativity" is something that never comes to rest and never can be circumscribed within any particular range of possibilities such as a listing of canonical works. However exhaustive the study of artistic schools, literary styles, metaphors and so on may be, and however they may be part of the fascination and novelty that are integrally associated with literature, they also make the study of literature as a typical curricular subject with orderly criteria, right and wrong, true and false, and so on, both highly problematic and intensely hostile to literariness as such.

The current trend of the general public to shy away from the reading of literary works can be meaningfully grasped in this context: that is, the context of literary works within the traditional authoritarian framework calculated to send entirely the wrong message about the motivation for having literary communication at all. The ordinary reader feels disenfranchised and de-authorized from participating in the literary experience as defined and dominated by its current practitioners and withdraws, among other places, to the television set or the video arcade, where both vicarious experience and tacit acceptance await anyone with a propensity for pushing buttons as opposed to being told what to think, what is correct, about a work of literature. Surely many of us who are concerned with literature consider this situation to be entirely undesirable and have an interest in clearing up the basic mistakes that have led to its institution.

Third Force psychology is constructive in this regard because in contrast to the other two "forces" in psychology, namely behaviorism and

Freudian analysis, it consciously works against being reductive in its view of human beings by seeing them neither as "organisms" manifesting certain "behaviors" and responding to "stimuli" nor as hapless neurotics suspended in implacable mixture of existential anxiety and infantile nostalgia by incidents that took place so early in life that they have no control over them whatsoever; rather it views psychology as dynamic fields of interacting tendencies whose dominant motive is to find both some sort of a place in the human scheme and some set of solutions for inevitable existential problems by resolving to behave in certain ways in exchange for certain types of treatment. Whether such people are in any clinical sense neurotic or not is not the essential issue here; we would rather view the unity of the individual human being with the inner and outer forces which shape existence, including ones in which one's own leeway and freedom to react can make all the difference between being neurotic or well-adjusted. This viewpoint makes it possible to integrate literary communication much more directly into viewpoint, not as a preoccupation or hobby of neurotics who do not wish to deal with real life itself, but as a model among other models for envisioning and testing possible solutions to perennial human problems, among the foremost of which is always to define the self within the context of the world in a way that makes life meaningful and feasible, especially in an age when so much conspires to make it meaningless.

Of course, any study of the present dimensions could only examine a very small corner of all this in respect to the issues we can treat in the amount of data we could hope to cover. Discourse analysis has made us keenly aware of the fact that real data often looks quite different from subjective or idealized conceptions of what it might or ought to look like. For the same reason, the treatment of real data is so extraordinarily rich that we

are forced to set certain priorities and relevant criteria simply because exhaustive treatment is not a realistic goal (cf. Beaugrande, in progress); for example, it would be easy to note some of the material which does not appear in this dissertation, including an analysis of a more mature Hemingway and his dealings with Perkins and Scribner's in producing For Whom the Bell Tolls, and an analysis of Perkins' work with Thomas Wolfe, or a great bulk of interview material dedicated to beginning creative writers; analyzing and including such material, with its subsequent need for editorial input and revision, would have led to such further delays in the completion of this project as would have rivaled Fitzgerald and his delay of Tender Is the Night. To wit: we do not have some fixed point where the study starts and stops and where we can claim to have absolutely found the last answers, the final details and put the whole thing into its proper order. Such ambitions are extremely inappropriate to human interaction in general and to literary interaction in particular. Instead we must be content to jump into the literary communication to set it in motion again, this time with our own participation in the hopes that a heightened awareness or a new insight provided by a particular framework or theory will generate insights that are neither obvious nor trivial, but useful in making literature accessible to that audience which now is put off by its practice.

The present inquiry has the advantage that the application of personality study to the interaction of literary authors with their mediators is, as far as I can discover, a very new field. The issues, therefore, have not been well plowed over, and the prospects for finding insights are considerable. We started from a phenomenon that is readily observable in the data, mainly that the degree of collaboration between authors and their mediators is clearly a variable factor, and the specific thrust of the inquiry

here was whether personality theory might make contributions which would help us account for at least some of this variability. Third Force psychology seemed promising here for the reasons we have just iterated, since it is essentially concerned with processes of social and personal interaction rather than private fantasies or symbolic archetypes, all constructs that require elaborate translation if we are to apply them to the issues of ordinary life.

Specifically, we have been concerned with inquiring how far the personality tendencies of certain authors had a material impact on the way the interaction with their mediators took place, as documented by correspondence and interviews. These two data sources do not represent therapy sessions or other clinical contexts or methods of proceeding of a chiefly discourse-analytical nature. Paying close attention to very specific but relevant details of the language used (e.g., pronouns indicating roles and relationship), as well as to the larger and more powerful strategies that decide what sort of goals will be pursued with what sort of means and with what topics enabled us to uncover a fair amount of interesting material in our data, though certainly by no means all that could be discovered. For reasons of scope, we have had to be content with episodic and marginal references to the literary works beyond the extent to which they figure as topics and concerns within the data as such. It would be surely interesting to re-examine a work such as The Great Gatsby in extensive contemplation of the interactions that accompanied its production, though doing so would require either considerably more data than we have access to or an extensive amount of psychological reconstructing; however, a literary author is precisely one whose possibilities of conceiving and presenting personalities is not at all limited to their personal contexts and concerns. At the other end from literary production, it would be interesting to compare the reflections on

the role of the reader we saw the editor invoke in this interaction with the actual experiences readers have in context with the literature as primarily used, for instance, among people who, in Hemingway's famous phrase, have a "high school education," which now includes, among other things, reading Hemingway. A further direction for study would be the comparison between the routines of literary authors as professional writers and the typical activities of naive writers of the types we find in our own composition courses today. The legacy of the vitalistic tradition has been particularly intimidating in this regard in propagating a viewpoint of literary authorship which has been particularly intimidating in propagating a possibly idealized view of the act of writing on top of all the other anxieties that beset the naive writer in society so that literacy itself is becoming increasingly marginalized. Although these projects can only be mentioned here, it might be possible to put them on the agenda for future research and thus make the empirical study of literature useful to various concerns of reading and writing programs and not merely the literature division of the traditional English department. Certainly new initiatives in integration are becoming increasingly prominent, and the trend seems likely to continue.

Again, we may plausibly assume that the very nature of the enterprise of literary authorship entails at least some expansiveness in becoming the initiator of a communicative transaction whose potential audience might be very numerous, diversified and enduring; however, the same motives mean that the expansiveness will be to some degree uneasy, since the lengthy process of producing a literary work and seeing it through to the final delivery to real readers is certain to contain moments of uncertainty regarding the merits and success of the entire venture. And these moments of uneasiness are likely to be documented by signals of specific tendencies,

reflecting in part general personality tendencies of the authors involved. By focusing on negotiations between authors and editors as one aspect where uneasiness about literary ventures is likely to arise, we have devoted particular attention to the ways authors and editors interchange messages about the text in progress and the sometimes more, sometimes less "finished" literary work. The predominantly expansive personality of Hemingway was seen to take a perfectionistic tack which legitimized every detail of the work as the output of meticulous consideration and selection, with the result that the degree of collaboration was lower. The dominantly expansively personality of Harry Crews, in contrast, evidences a decidedly arrogant-vindictive turn in regard to negotiations with mediators, which also led to lower collaboration, but in a different style from Hemingway's. The personality of Fitzgerald reflected in his everyday dealings still appears expansive, but much less dominantly so, and at times of negotiation he manifested a degree of self-effacement that favored a typically higher degree of collaboration. By themselves, describing these tendencies is only a small part of the job. The more substantive and interesting parts are to work from these generalizations and abstractions through the grainy level of discursive detail presented by the data as such, taking into account specific personal historical contexts such as the fact that in the works we focused on, Hemingway was not yet an established author and so had not yet had the time and energy to stabilize himself into an authorial image of the kind played up much in the popular press as well as in literary criticism, while Fitzgerald was in many ways starting over after years past his first brilliant collaboration with Perkins (i.e., This Side of Paradise) on "trashy imaginings" before trying to recoup his literary reputation with first Gatsby and then Tender Is the Night. In such a state we might reasonably expect that the

author's personality would still be relatively spontaneous, though we would admittedly need to be more cautious in such an assumption than we would be about people in non-literary occupations. After all, "literary authorship" is undoubtedly a venerated concept, even for authors who are just beginning to convert, or attempting to reconvert, their aspirations into achievements; and in the absence of achievements, the tendency to either imitate or destroy stereotypes can be unusually strong, though certainly either tendency can meet with varied success.

Nonetheless, it does appear justified--within the scope of the data examined, of course--to see certain discourse moves in a meaningful relationship to personality tendencies, such that we may be able to envision some additional motivations for saying or writing certain things well beyond what seems plain on the surface. Authors and editors, being experts on language, are naturally going to make use of their skills when communicating with each other, each side presupposing sufficient language sensitivity on the other's part that messages on various levels can be conveyed without the risk of uneasiness, loss of face, or confrontation that might be entailed in spelling them all out in so many words. Curiously, the most skillful craftsman of correspondence in our data sample proved not to be a literary author at all, but the editor Maxwell Perkins. Though his own career was also at stake to some degree, and certainly the financial risks were typically more on his side than on the authors', he never seems to be groping for balance the way we have seen the authors themselves doing. He seems to have appreciated rather better than they the pressures and strains involved in meeting different literary and personal needs.

Perhaps the best evidence of Perkins' editorial mastery was seen in the fourth chapter, where the focus of concern was negotiation and circumstances

in which the authorial process appears to have stalled and the entire future of the work is endangered. Appreciating the effects that the Gatsby episode must have had on a personality he understood as well as Fitzgerald's, he maintained his dual roles of supporting friend and commercial representative with a delicate balance of expansiveness whose confidence in the success of the work must have played a decisive role in Fitzgerald's own reluctant and tardy achievement. Some contemporary editors, in contrast, were found to be much less finely tuned in their dealings, but then the authors, too, were more expansively aggressive. Whereas Fitzgerald had externalized his hesitations onto financial necessities, which is still an activity related to his role as an author and one which comes near to being a real concern, Crews simply misled Chuck Corn in the manner of a confidence artist by taking the money with having no particular sense that he was supposed to be writing in return; and Monteleone blithely proceeded to deliver a completely different work than the one he had signed a contract and accepted the money for writing. Under these circumstances, expansive thrusts from the editors were clearly in order and, as we saw, they had the desired success.

Literary studies have a natural proclivity to be retrospective, to be concerned more intensely with the past than with the present or the future. The question of whether a contemporary novelist like Crews might at some future time be placed in a canon of American literature in proximity with an author like Fitzgerald might be an intriguing issue for speculation, were it not that the future of literature itself is at present so uncertain that we will do well to focus on considerably larger issues relating to the entire institution of literary authorship in a radically transforming society. Those of us who are interested in literature as a special mode of communication face the daunting task in the foreseeable future of understanding and describing

current and prospective scenarios of how literary communication is or might be situated within various types of societies, where, if current trends are reliable indicators, it is not simply taken for granted. If the empirical study of literature can support this evolving institution, as it attempts to do in this task, it surely deserves a hearing.

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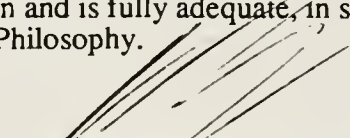
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BIOGRAPHICAL SKETCH

John Franklin earned his bachelor's in English and economics at Rice University in Houston, Texas. While there he also earned a teaching certificate, allowing him to spend the fall and spring teaching high school in Houston and his summers in Europe, mostly cycling through the Celtic countryside of Scotland, Ireland, Wales, Brittany and Cornwall.


After half-a-dozen years of this he began graduate school, earning his master's in English at Miami of Ohio. Realizing a need to help begin paving the way for the creation and evaluation of 21st century literature, he moved to the University of Florida to study. While at the University, he began working with a synthesis of composition and television which he terms "compovision." This work led to television production of "21st Century Composition," a step in the project for 21st century literature.

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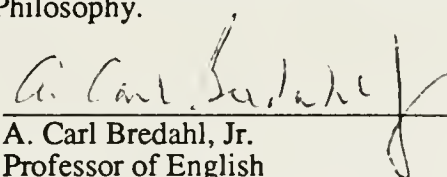
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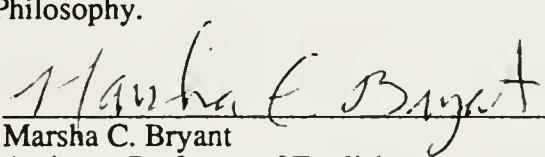
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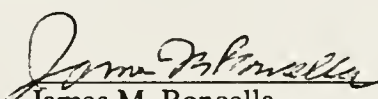
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